

MOTION PICTURE HERALD

Communists, Past and

Present, and the House

Un-American Committee

REVIEWS (In Product Digest): I WAS A COMMUNIST FOR THE FBI, THE BRAVE BULLS, CAVALRY
SCOUT, APPOINTMENT WITH DANGER, APACHE DRUMS, THUNDER IN GOD'S COUNTRY, TOKYO FILE SIX
(In News Section): ON THE RIVIERA

Entered as second-class matter January 12, 1931, at the Post Office at New York City, U. S. A., under the Act of March 3, 1909. Pub-
lished weekly by Gandy Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: \$3.00
a year in the American, \$5.00 a year foreign. Single copy, 25 cents. All contents copyrighted 1931 by Gandy Publishing Company.

APRIL 25, 1931

MORE GREAT MOVIES!



"DIVIDEND" OFF TO FLYING START!

Tops "Royal Wedding" and equals "Father of the Bride" in first 10 spots as follows: First 3 days Buffalo, New Haven, Bridgeport, Nashville, Kansas City, Los Angeles (Two theatres). First 4 days Danbury, Conn. First 2 days Washington, D. C. First 5 days Norwich, Conn. Now Radio City Music Hall joins the box-office party!



PIER ANGELI hailed
by press as *New Star!*

"TERESA" BREAKS HOUSE RECORD!

World Premiere of M-G-M's "TERESA," Story of a Bride, at Trans-Lux 52nd Street, N.Y. sets new high for house topping first week of "Seven Days to Noon," previous record holder that ran almost four months! "All honor to those who made it," says N.Y. Times as critics acclaim a new star in her first big American picture.



"GREAT CARUSO" SETS NEW HIGH!

The Preview at Loew's 72nd Street Theatre, N.Y. makes history! The Motion Picture Research Bureau reports a new all time audience survey record: **HIGHEST PERCENTAGE "EXCELLENT RATING" OF ALL TIME! PREVIOUS RECORD HOLDER WAS "BATTLEGROUND"!**

"ROYAL WEDDING" NATIONWIDE SOCKO!

In its first 156 engagements it is doing:

- 99% of "Kim"
- 98% of "Summer Stock"
- 90% of "Three Little Words"
- 81% of "Annie Get Your Gun"

And that means terrific business everywhere!

Must

("to Mr. Exhibitor")

Your fans are waiting for the famed voice that electrified the folks in "South Pacific." And what a choice was gorgeous Lana Turner to introduce Ezio Pinza in this glorious Technicolor romance. Something new for your screen at M.G.M.'s Trade Shows. Be there!

TRADE SHOW NEWS!



LANA TURNER
thrills to the songs of
EZIO PINZA, former
"South Pacific" star

**M-G-M's
"MR.
IMPERIUM"
MAY 8th**

(Except N.Y. - N. J.
Territory, May 7th)

ALBANY	20th-Fox Screen Room	1952 Broadway	5/8	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/8	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/8	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/8	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/8	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/8	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/8	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	209 S. Liberty St.	5/8	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/8	1:30 P.M.	NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	5/7	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/8	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/8	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/8	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/8	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	5/8	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/8	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/8	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/8	2 P.M.
DEWEN	Paramount Screen Room	2100 Stout Street	5/8	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/8	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/8	1 P.M.	ST. LOUIS	S' Ranco Art Theatre	3143 Olive Street	5/8	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/8	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/8	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/8	1:30 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/8	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/8	2 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	5/8	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/8	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/8	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/8	2 P.M.					

M-G-M presents LANA TURNER • EZIO PINZA in "MR. IMPERIUM" • MARJORIE MAIN
BARRY SULLIVAN • Sir Cedric Hardwicke • Color by TECHNICOLOR • Screen Play by Edwin H. Knopf
and Don Hartman • Directed by DON HARTMAN • Produced from his play by EDWIN H. KNOPF

No one
holds a
candle
to Joan

...when
Joan is
carrying
the
torch!

'Goodbye,
My Fancy'
was their
password
for Hello,
lover!



JOAN CRAWFORD ROBERT YOUNG FRANK LOVEJOY

(the lovable Sergeant of 'Breakthrough')

"GOODBYE, MY FANCY"

with EVE ARDEN

DIRECTED BY VINCENT SHERMAN

PRODUCED BY HENRY BLANKE

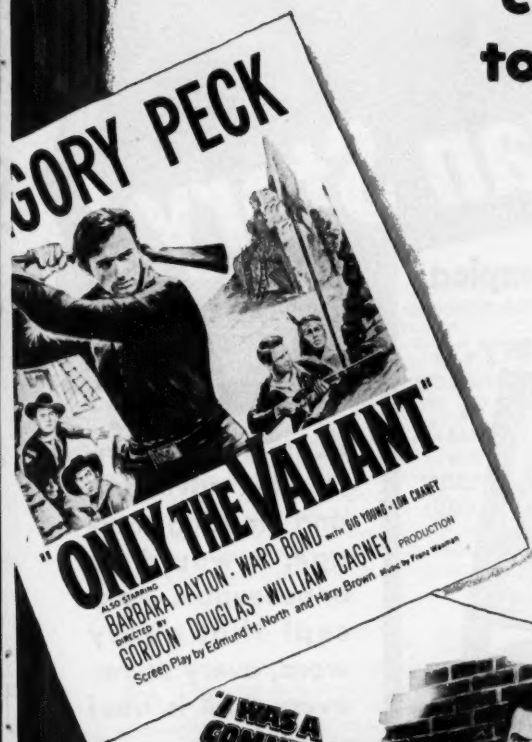
Screen Play by Ivan Goff and Ben Roberts



A BIG-TIME SEND-OFF FOR A BIG-TIME ATTRACTION! WATCH LOS ANGELES
STARTING IN MAY FOR THE START OF A NEW NATIONWIDE SUCCESS STORY!

No one
holds a
candle
to Warners

...when
Warners
deliver
like
this!



The most thrilling, human interest headline drama of the decade is ***NOW*** ***READY FOR YOUR SCREEN!***

Ben Hogan Wins the Masters, His 280 Completes Comeback



The Ben Hogan Story!

The wife behind a great champion tells you **BEN HOGAN'S** story...



THE REAL-LIFE LOVE STORY OF TWO KIDS FROM TEXAS!



I married the guy!
He was an auto mechanic with big dreams—could he make it?



I followed him!
When he made golf his career—how would I like being a golf widow?



I almost lost him!
Why did he do it for me on that midnight ride to Fort Worth?



I prayed for his life!
"My child... only faith can save him now, or let him walk again!"



I couldn't say no!
Even though his comeback might cost him his life!

FOLLOW THE SUN

You read it in **READER'S DIGEST!**

A story of such incredible adventure and amazing courage, it would be unbelievable — except that every word, every scene, every thrill is true!

GLENN FORD · ANNE BAXTER · DENNIS O'KEEFE · JUNE HAVOC

Produced by **SAMUEL G. ENGEL** Directed by **SIDNEY LANFIELD** Screen Play by **FREDERICK HAZLITT BRENNAN**

See these famous golfers... **SAM SNEAD, JAMES DEMAREE, DR. CARY MIDDLECOFF** and the Buddy of 'em all, **GRANTLAND RICE!**

20th CENTURY-FOX



TEE OFF with "THE CHAMP" TODAY!

There's No Business Like 20th Century-Fox Business!

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 3

April 21, 1951



Greater United Artists

IN an industry characterized by many rapid developments a record for speed was set last week in the arrangements for the purchase of Eagle Lion Classics by United Artists. In the words of Mr. Matthew Fox, prime mover in the negotiations, "First contact was made 5:30 P.M. Friday; and the papers were signed 3 P.M. Wednesday."

The deal should be beneficial for United Artists. By the acquisition of all of the ELC product, Messrs. Arthur Krim, Robert Benjamin and Fox will have time to secure major productions for UA distribution. While the debut of the new management in February instilled enthusiasm in the organization, without an adequate supply of product the firm was destined to continue unprofitable operations well into 1952. By that time "A" pictures resulting from new distribution contracts would be in release.

General industry gratification that UA, until recently in financial straits, has in one bold step strengthened its position must be tempered by thoughts of approximately 1,000 ELC employees who suddenly found their jobs gone.

The disappearance of ELC from the field of distribution of lower budget films, which have such an important place on the programs of thousands of theatres, will give an additional opportunity for service in the future to the firms catering to such accounts.

From a broad viewpoint the welfare of exhibitors will be much better served by a financially prosperous United Artists Company than by that firm and ELC barely surviving. It would not be prudent to read into Mr. Robert R. Young's decision to sell ELC any mental doubts about the future welfare of the motion picture industry. Even without ELC Mr. Young and his associates continue to have a high stake in the industry with the Pathe Laboratory and other projects.

Ex-Reds in Hollywood

AMERICANS, in Hollywood or elsewhere, who joined the Communist Party some time ago and then broke with it are in an extremely delicate position. This is true whatever motive persuaded each individual to join. A few probably sincerely embraced the atheistic, materialistic philosophy and the selfless dedication to the international aims of the Soviet Union. However, it is likely that the majority did not fully understand what they were doing.

No matter when or for what reason these ex-Reds cut away from their Communist links, they face a touchy problem of conscience. Some may decide to keep quiet and hope the storm will pass. From the points of view of the individual, the industry and the country that is not the best thing to do. Now is the time for ex-Reds everywhere to step forward. In many walks of life this may be done quietly by merely informing the Federal Bureau of Investigation and going on record with a statement of present loyalty. For those who live in the public eye, such as motion picture professionals, that quiet way may not be available.

Despite the unpleasantness of public confession of error or youthful mistake, the alternative is a great deal worse. Ex-Reds discovered in the future may suffer more serious con-

sequences. If the public believes a present repudiation of Communism, it is unlikely that a career in films will be harmed. Admissions of Communist membership made at a later day may be interpreted in the public mind as an indication of sinister motives.

WHILE confessions of Communist activity by Hollywood people, no matter what their connection with pictures may be, could have an adverse effect on the industry's public prestige, it would be far preferable to get the worst over this year. The job should be done so thoroughly that there would never be even an excuse for another investigation of Communism in Hollywood.

Despite imperfections in the operations of the House Un-American Activities Committee, Hollywood should not forget that it is one of the most popular Congressional committees with the members of Congress and with the American public. Exposure of past Communist activity is unlikely to be merely a passing fancy of the public or of this Congress.

It is to be hoped that there are only a few former Communists who are members of the film industry, either in Hollywood or elsewhere in America. But few or many, let them tell where their loyalties are today.

Q The Federal Communications Commission has in effect repudiated an important part of its recent statement demanding, as a price of favorable consideration in television matters, that motion picture firms turn over new features and outstanding personalities to television. This was done by the odd device of Mr. Wayne Coy, chairman of the FCC, approving a statement issued by the Theatre Owners of America on a conversation between TOA executives and himself. According to its indirect "clarification," it now seems that the FCC asserts it was referring to a hope that Hollywood would make more short films for television while continuing to make regular features for theatres. The FCC is simply trying to quiet protests resulting from the original ridiculous statement. Chairman Coy knows full well that the FCC initial statement was not talking about shorts or special television films. It is no secret that more than one hundred sample 26-minute shorts made in Hollywood for television are currently resting in vaults simply because few television shows can even pay for a modest 26 minutes of Hollywood production.

Q In these days when many voices give rise to pessimistic speculation regarding the future of the motion picture industry it is comforting to have confident words from Mr. John J. Fitzgibbons, president of Famous Players Canadian Corporation. In the annual report for 1950 Mr. Fitzgibbons said, "Reflecting the increased tempo of activity in most other lines of business, receipts at your company's theatres showed some increase over the previous year. . . . No other medium can equal motion pictures for wholesome family entertainment. Since 1940 there has been an increase in the cost of living index of over 68 per cent. As compared to this the admission prices to our theatres have increased less than 34 per cent." Famous Players plans to build a number of new theatres when materials are available.

Letters to the Herald

Free Matinees

TO THE EDITOR:

As a regular plan, I am not of the opinion that children should be admitted free. I believe that the picture loses some value, particularly to children if they have not had to beg, plan, work or use part of their allowance for it. I do believe the price should be kept down, as has been the custom over a period of years. I do think that about once a month a free matinee should be given for all children who bring a note from home saying they have been a good boy or girl, or have been of some service at home. There, again, it is not exactly free, but the exhibitor creates a lot of good will and instills the habit to the youngsters, who will be the adults of tomorrow. We have successfully used this method.—SAMUEL T. TRAYNOR, Bailey Enterprises, Princeton, Illinois.

Exhibitor Vs. FCC

TO THE EDITOR:

Here are the opinions of one who just left radio because I felt that the FCC was about ruining radio and now I am sure that, given a little time, they will ruin Television, too.

About a year ago I bought a radio station. At that time there were about 1700 radio stations on the air—too many. Now there are over 2300 stations. In my particular case the FCC granted a newspaper in the same city a radio station. When a newspaper owns a radio station, an independently owned station in the same area doesn't have too much of a chance. It's against the law for a newspaper to tie up radio advertising with newspaper advertising in selling—but it's being done all over the country—but because of fear, no one will swear out the necessary papers to prove it. The result is price-cutting in rates for the station and poor programs on the part of the independent station. The FCC does not recognize the fact that they are over-saturating the air with radio stations and driving the poor independent stations crazy by continuing to grant newspapers their own stations.

At the present rate of increase in radio stations, it won't be long before there are so many on the air there won't be a clear channel left for anybody with a set to get any decent reception.

The station with which I was formerly associated used to do a lot of programming, but that's out now and it's just records, records, records.

Now along comes television and the FCC

PROVED READING VALUE

To the Editor:

It is a glorious feeling when our efforts receive such grand recognition and editorial comment as you have given to our "Home-I-Tis" campaign . . . [*Herald*, April 7] and I can truthfully say that it is inspiration to make further contributions to the success of our industry.

I would also like to testify to the reading value of your publications, as we have been flooded with requests from small theatres as well as large circuits, and from many people outside the industry who have mentioned to us that they read about our campaign in the *Motion Picture*

Herald and asked for our cooperation in supplying them with the necessary accessories.

So far we have limited our assistance to those in our industry only, and we are happy that we had the name registered, and the campaign copyrighted, because it seems to us that it certainly would have been lifted by many other industries or advertising agencies which would have taken away its effectiveness as far as the motion picture industry is concerned.—SEYMOUR L. MORRIS, Director, Advertising and Publicity, Schine Circuit, Inc., Gloversville, N. Y.

is starting to mess that up. It's the worst monopoly that exists in America. If you stop to think that a city like Pittsburgh has only one television station—well, I would like to be able to own the only theatre in Pittsburgh under government decree.

I hope the FCC does go haywire on television and put about 2,000 stations on the air. That will kill it just as quickly as anything the FCC can do, and would be just as crazy as putting 100 movies theatres in a town of 5,000 population. There just won't be the stuff available for programs and once television loses its novelty in the area and the set-owners become program conscious, the theatre will begin to find its seats filled again.

My recommendations, as one formerly in radio, to anybody in radio and television is this: If you can get out of it with a profit, get out of it now, because at the present rate of expansion the owner of an air wave length of radio or television will literally have to get a knife and slice his channel out of the air direct to the set he wants to reach.

I will be very happy to see a Congressional investigation of the FCC—that would make a great program for television. If the audience wants to really hear a program made up of confused customers, that one will be it.—VETERAN EXHIBITOR.

Yearly Contract

TO THE EDITOR:

I think the small exhibitor should be allowed to buy pictures on a yearly contract, instead of buying individually when they play first run.—OHIO EXHIBITOR.

Future Customers

TO THE EDITOR:

In my opinion the children's admission should be kept around ten cents and every possible inducement should be made by all size theatres to keep our future adult customers interested and attending motion picture theatres. However, I am not in favor of free admissions for children who occupy seats. My experience has been that children do not attend drive-ins in small towns.—GLEN D. THOMPSON, Thompson's Theatres, Oklahoma City, Oklahoma.

Bad Booking

TO THE EDITOR:

I think that the way circuit heads are booking double features is a reason why business is not good. Sometimes they book two English films on one program or two dramas. What's wrong with a comedy or a musical? These features should be broken up after first runs report no business instead of letting every exhibitors along the line suffer the same situation.—EXHIBITOR, Brooklyn, N. Y.

False Economy

TO THE EDITOR:

It seems to me that the economy drive of the distributor goes too far when they reach their pressbooks: cutting down size and campaign. Now some are cutting out 24 sheets. Then they wonder why picture are not exploited when they do their best to keep us in a small range.—ILLINOIS EXHIBITOR.

MOTION PICTURE HERALD

April 21, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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COY of FCC back-tracks on television order to film industry Page 16

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MURPHY an industry ambassador of good will to the country Page 22

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► There may be a showdown in the near future between COMPO executives and major company presidents on the question of the organization's future. It is reported that financial contributions from both theatres and distributors are coming in now in volume sufficient to cover current restricted operations.

► The American distributors in Britain, members of the renters group, so far have gone along quietly with the Eady Tax Plan. However, should that money be diverted to the British Government's Film Finance Corporation expect some vigorous American opposition.

► American distribution companies who take large sums of money out of certain foreign territories are becoming increasingly concerned over demands from those countries that their pictures be accorded wider distribution in the United States. While trying hard not to step on the toes of any established foreign film distributor here, the MPAA can be expected to intensify, by various means, its efforts to boost the circulation of Italian, French and other films.

► Exhibitors asking on the one hand for more color pictures and on the other for an increase in the number of available prints are posing a production problem. Color laboratories are operating at capacity now, producing the average of 300 prints per picture, the current print order in use by distributors.

► West Coast exhibitors Tuesday night got a taste of what mass pre-occupation with a hot subject can do to the box office. San Francisco residents who weren't jammed into the area around the St. Francis Hotel, were watching General MacArthur's arrival on the pooled all-station telecast.

► Material shortages will worsen in the months immediately ahead, government officials believe. Defense orders will take more and more of scarce items, and the huge production expansion program isn't far enough along yet to help.

► Theatre television hearings have been pushed back again. The Federal Communications Commission recently delayed several weeks its hearings on reallocating television channels around the U. S. The theatre TV hearings won't get started until the Commission has the other proceeding out of the way.

► The future of the so-called "B" picture is in for some sharp study by exhibitors, distributors and both independent and major producers. Many observers feel that there will always be a good market for lower budget films for the bottom half of double bills in thousands of theatres.

► Hollywood labor's role in combating attempts at Communist infiltration is scheduled for detailed explanation by Mr. Roy Brewer international representative of the I.A.T.S.E., before the House Un-American Activities Committee early in May. It should be an opportunity for a constructive bit of public relations for the whole industry.

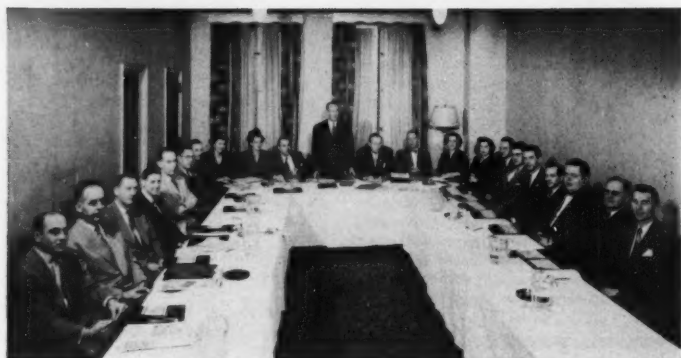
► Signs are mounting that the raw film stock supply is getting tight. This week the National Production Authority took photographic films and materials off the priority list. This was done so that firms with defense orders would not obtain so much film stock that regular users would be seriously curtailed.

► Television is having its day of "hands-across-the-sea" cordial relations between interested firms in this country and Britain. English short subject producers are exploring a market here. Chief factors in the situation are relative cost levels and television's program appetite.

► The Cinerama wide-screen system designed to achieve some of the impressions of three dimension projection is unlikely to have any marked impress on exhibition, at least for a long time.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kane, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Marie Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Faustel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 4-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



SEVENTH ANNUAL SPRING SHOW-MANSHIP MEETING, for the S. and M. Theatres Company, of Wisconsin. The scene, left, at the recent gathering in the Hotel Schroeder, Milwaukee.

Reading left to right are Jack Heinemann, Ripon; Clarence Holtz, Tomah; Charles Morrissey, LaCrosse; Lee Thompson, Clintonville; Bud Dyer, LaCrosse; B. St. Germain, Appleton; Ansell Holley, Velva Carroll, and Helen Schuster, LaCrosse; Joe Strother, Milwaukee; Ben Marcus, Oshkosh; H. B. Tollette, Neenah; Ed Schalbe, LaCrosse; Ann Strovinski and Eileen Arndt, Milwaukee; Robert Klein, Neenah; Jim Beirne, Menasha; Bud Owen, Appleton; Doug Grounert, Wauwatosa; Duane Krueger, Oshkosh; Bill Friese, LaCrosse, and Truman Schroeder, Milwaukee.

IN PHILADELPHIA, as the Variety Club Ladies' Auxiliary Committee met, planning women's activities for the annual Variety International convention May 9 through 12.

Seated, Mrs. Michael Felt, Mrs. Nathan Sablosky, chairman; Mrs. Robert Hanover, and Mrs. Jack Beresin. Among those standing are Mrs. M. Fuchs, Mrs. Abe Sablosky, Mrs. Harry Romain, Mrs. Robert Warner, Mrs. Max Miller, Mrs. Mitchell Panzer, Mrs. Charles Zagrans, Mrs. Fred Leebron, Mrs. Harold D. Cohen, Mrs. Louis J. Goffman, and Mrs. Louis Molitch. Harold D. Cohen is chairman of the convention entertainment committee.



CARL PEPPERCORN succeeds the late Leo M. Devaney as Canadian district manager for RKO Radio Pictures. He was assistant North-South division sales manager.



NORTON RITCHEY, president of Monogram International, returned to the New York home office last week after two months visiting Latin-American offices.



AT THE PREVIEW, in Warner's Hollywood Theatre, Hollywood, of "I Was a Communist for the FBI": Jack L. Warner, production chief; and Katherine Grayson and Richard Gully.



MEETING, left, with Republic's King of the Cowboys, Roy Rogers, on the Republic lot. The visitors are Harry Melcher, of the Eskin Theatre circuit, Wisconsin, and his family.

MEETING, above, of the executive personnel of Sterling Theatres, at the Olympic Hotel, Seattle. President John Danz, seated, center, was host. The affair launched the circuit's "Spring Sweepstakes" April 15.

CONVENTION COMMITTEE, right, for the Motion Picture Theatre Owners and Operators of Georgia May 13 through 15 sessions. In left to right array are "Dusty" Rhodes, William Wooten, John Thompson, and E. D. Martin.



ADOLPH ZUKOR, Paramount board chairman, in Tucson, Arizona, for the premiere of "The Last Outpost," meets his great grandchildren, Lynda and Boyd Morse, Jr., who are in the picture. At Mr. Zukor's right is Norman Bailey, manager of the Paramount Theatre, Tucson.

AS LONDON switched on its lights again for the world premiere of Warners' "Captain Horatio Hornblower, R.N.," in the Warner Theatre, right. Princess Margaret is escorted by Earl Mountbatten, left. With them are Arthur S. Abeles, Warners' managing director in Great Britain; and Lord and Lady Rupert Nevill, right.





OO LA LA! Riviera romance is demonstrated to Danny Kaye by Corinne Calvet, as the two stars cavort gaily on the set of "On the Riviera," Technicolor musical set to go out to theatres for Decoration Day. Gene Tierney also stars.



TIME OUT on the set of "House on Telegraph Hill" is taken by Valentina Cortesa and William Lundigan, who star, with Richard Basehart, in this unusual story of mystery and romance filmed on picturesque locations in San Francisco.



"STRONG BOX OFFICE" is the advance word on 20th Century-Fox's Technicolor romantic comedy, "Half Angel," the hilarious story of a lady sleepwalker. Left, Loretta Young and Joseph Cotten discuss their scenes with director Richard Sale.



FOUR FUTURE STARS, left, pose on the set of "Take Care of My Little Girl," 20th Century-Fox's Technicolor film on the college sorority situation. Left to right: Jean Peters, Kathleen Hughes, Mitzi Gaynor and Helen Westcott.

PAUL DOUGLAS and director Joe Newman, right, check on preparations for a scene for "The Guy Who Came Back," heart-warming story about a one-time sports hero. Joan Bennett and Linda Darnell also star in the film, produced by Julian Blaustein.



(Advertisement)

RED HEARINGS RECESS; WRITER NAMES LEADERS

**Committee Shuts Down for
"MacArthur Week"; Seek
Arrest Warrants for 9**

by J. A. OTTEN

WASHINGTON: The motion picture industry owes an undeniable debt of thanks to General MacArthur.

Despite some sensational disclosures on Communism in Hollywood, emerging from the hearings currently held on the subject by the House Committee on un-American Activities, the General took over the banner headlines in the nation's newspapers. News from the Committee was relegated to small headlines well down on the front pages.

And, when the committee recessed last Tuesday after only one day of hearing the previous week, not to meet again until next Monday, one ("uncooperative") attorney attributed the long recess to MacArthur week.

**Garfield and Six Others
To Start Next Week**

The stellar witness Monday is slated to be John Garfield, who has requested a public appearance before the Committee.

According to the committee staff, Garfield will be followed by six other witnesses, with hearings scheduled to last through the entire week. It can be assumed that, since there is so much time devoted to so few witnesses, they will be "cooperative."

In six days of hearings so far since the committee reopened its hearings on Communist activity in Hollywood—six days that have actually spread out over a month—Committee members have listened to four "cooperative" and 11 "unfriendly" witnesses. Two other witnesses—Marc Lawrence and J. Edward Bromberg reported sick through their attorneys. And nine others, still missing from what actor Will Geer called "the hot seat," faced the prospect of Congress' issuing arrest warrant orders to force them to appear before the committee.

The Committee's four "truthful" witnesses all admitted to past membership in the Communist party and named some two dozen Hollywoodites whom they had known as party members. They also gave some little information as to the aims and methods of the party in Hollywood.

**Collins Proves to Be
"Jackpot Witness"**

Actor Larry Parks cooperating reluctantly, gave the committee a few names in executive session. Tall, blond Sterling Hayden, told all he remembered but apparently knew very little to start with. In stocky short, screen writer Richard Collins the Committee hit its jackpot witness, who reeled off 17 film names. And former

(Continued on following page)

Warners' Anti-Red Film Timely and Hard-Hitting

WITH sharp timeliness Warner Brothers Pictures makes available this week to the theatres of the nation a hard-hitting subject dealing with the Communist conspiracy under the title, "I Was a Communist for the F.B.I."

The timeliness of this picture is sharply emphasized against the current disclosures of Communistic activities on the part of some Hollywood people which have been brought out in the Un-American Activities Committee hearings in Washington.

These disclosures are inevitably disquieting to the American public which right now is in no mood lightly to excuse the kind of Red penetration which took place in Hollywood and about which too little indeed was done.

The one fatal danger to which the motion picture was exposed was Red coloring of the picture itself. As is now well known nothing of this kind was allowed to take place. There may have been some lack of watchfulness about employee loyalty in the studio—fostered by ideological confusions which were quite general not only with the public but in government as well and by no means confined to Hollywood. But there was no lack of watchfulness about what went on the screen.

The organized industry is this time avoiding the silly adventures upon which it embarked at the time of the earlier probe of Hollywood by the Un-American Activities Committee. This time it is sensibly recognizing the right and duty of the Congressional Committee to expose treason and is cooperating accordingly.

But the public opinion impact of the disclosures, dealing with names which the public familiarly associates with the screen, is by no means good for the motion picture business. Hence the advent right now of the Warner Brothers picture is especially fortunate and opportune.

Under the generalship of Mr. Jack L. Warner and with the spirited cooperation of Mr. Bryan Foy there emerges in "I Was a Communist for the F.B.I." a powerful and moving dramatic narrative. The industry in its higher purposes and necessities has not been too fortunate in some of the subjects dealing more or less directly with the Communist conspiracy which have been previously released. It is fortunate in this one.

The picture within the limitations of a popular dramatic subject is revealing and informative relative to some of the most poisonous aspects of the Red intrigue as practiced in this country. But for purposes of audience impact it is far more than that. It has a very real warmth and appeal, dealing centrally with the retelling of the true story of a genuine national hero who made a great sacrifice in the nation's defense.

Audiences will be moved by such incidents as that of a father who so loved his country as to be willing to appear as a traitor in the eyes of his son and will be thrilled by melodramatic flashes of the kind which have long been representative of the craftsmanship of Bryan Foy.

The theatremen who are alert to the repercussions of the current Washington revelations will in his own immediate interest and in his solicitude for the welfare of the industry at large see in this current Warner release a significant opportunity. The subject ought to be played enthusiastically—broadly across the nation and quickly.

—Martin Quigley

RED HEARING

(Continued from preceding page)

assistant story editor Meta Reis Rosenberg added a few to Mr. Collins' list.

Estimating that he had spent 5,000 hours at party meetings while he was a member from 1937 until 1948, Mr. Collins gave by far the most detailed picture of Communist activity in Hollywood—although he told the Committee flatly that none of the activity had in any way influenced picture content or the general conduct of industry affairs.

Estimated Several Hundred Members in Peak Years

Either Ring Lardner, Jr. or author Budd Schulberg had brought him into the party, Mr. Collins stated, and he, in turn, had brought in writer Waldo Salt and his wife, Ambur. He calculated that he had personally known only about 20 active Communists in Hollywood but that during the "peak" years of party activity during the war, there must have been several hundred. About 25% of those had left the party, he thought, including Schulberg and producer-director-writer Robert Rossen, whom he said he had also known as a party member.

In addition Mr. Collins named as party members he had known director Frank Tuttle, writers Gordon Kahn, Paul Jarrico, Abe Polonsky, Martin Berkeley, Leonardo Bercovici, Samuel Ornitz, Lester Cole, Albert Maltz, John Howard Lawson and John Bright, actress Dorothy Tree, and Herbert Blache, whom he identified as a silent movie actor. Mrs. Rosenberg also identified many on the Collins roster and added the names of Carlton Moss, Tana Tuttle, Edward Berman and George Wilner.

Mr. Jarrico, who followed him to the stand the next day, called Mr. Collins, who had collaborated with him on "Song of Russia," a perjurer. He refused to document his charge, however. Mr. Berkeley immediately wired the committee, denying that he is or ever was a communist and requesting an appearance before the committee.

Charges Lawson Was Leader Of Party in Hollywood

Mr. Collins described Mr. Lawson as "a very forceful man who carried a great deal of weight in the Screen Writers Guild for many years" and "was accepted as the leader of the Communist party in Hollywood." He said Mr. Lawson took over from party "cultural commissar" V. J. Jerome the communist leadership in the 1936 fight to reorganize the SWG. Some Communist influence remained in the SWG for several years after its reorganization, Mr. Collins testified, but there had been none since the 1947 hearings on Hollywood.

Although Mr. Collins gave as one of the reasons for the party's desire to organize in Hollywood "a feeling that the content of films could be influenced," he denied that the party had ever succeeded in any film.

Both Mr. Hayden and Mr. Collins said they had told the Federal Bureau of Investigation in 1950 that they had been formerly members of the Communist party, had sev-

MacARTHUR MAKES TRADE HEADLINES, TOO

Gen. Douglas MacArthur not only made political news in recent days, but he also made entertainment news, of a sort, as per the following items:

RKO rushed out "The MacArthur Story" which has been in preparation since last September. The short subject, a film biography of the general, is part of the *This Is America* two-reel series.

In New York and across the country, practically every theatre television-equipped house was planning to telecast General MacArthur's speech to Congress. And in San Francisco, business was sharply affected by the celebration for the returning warrior.

And from Hollywood, the AP reported that a producer had offered the general \$3,000 a week, to play the part of a general on the stage. The play's name: "The Square Needle."

ered their connection and considered themselves loyal citizens of the United States.

Question and answer periods devoted to the "unfriendly" witnesses were brief. Neither logic nor reason nor cajolery from the Committee and its chief counsel, Frank Tavenner, Jr., could sway any of the 11 from refusing to answer the \$64 question—Have you ever been or are you now a member of the Communist party—and other similar questions. All stuck firmly by their position, "claiming the privilege of the first and fifth amendments" and refusing to give evidence that, they said, "would tend to incriminate" them.

In addition to Mr. Jarrico the 11 included Mr. Salt, Howard da Silva, Gale Sondergaard, Will Geer, Robert Lees, Fred Graff, Victor Killian, Anne Revere, Harold Buchman and radio writer Sam Moore.

Expects Congress to Vote Warrants for Arrests

Congress this week will probably issue warrants for the arrest of the nine missing witnesses. Under the warrants they would be regarded as fugitives from justice and would have to post bail, when apprehended, guaranteeing their appearance before the committee, or go to jail.

The likelihood of Congressional action came after committee investigator William A. Wheeler testified that many attempts to serve subpoenas on the nine had been unsuccessful and that he felt they were "deliberately avoiding service of the subpoena."

Included among the nine are actress Karen Morley, who was identified as a party member by Mr. Hayden, and Michael Uris, Georgia Backus Alexander, Fred Rinaldo, Hugo Butler, Jack Berry, Lew Solomon, Edward Huebsch and Mr. Bercovici.

Committee chairman John S. Wood (D., Ga.) told reporters after Tuesday's session that he was "in favor of the house getting appearances" of the nine witnesses. Mr. Wood also declared that Mr. Schulberg would probably be subpoenaed if he did not appear voluntarily.

Missouri, Illinois Owners Meet in Spring Session

The 1951 Spring Regional Meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri, and Southern Illinois was held at the Mark Twain Hotel, Hannibal, Mo., Thursday. Delegates saw MGM's "Go for Broke," lunched at the hotel, and then were to hear the following talks: "Drive-In Theatre Operation," by William T. Powell; "Working Together," by Gordon Halloran; "Stage Shows," by Louis K. and Joseph Ansell; "Concessions," by Ed Kidwell; "Third Dimensional Films," by Morton S. Gottlieb; "TOA Washington Report," by Tom Edwards; "Advertising, Publicity and Exploitation," by Frank Plumlee, and "MPTO Works for You," by Paul Krueger.

Alex Theatre in Chicago Files \$573,000 Suit

A \$573,000 anti-trust suit has been filed in the Chicago District Court before Judge Walter Labuy by the Alex theatre, a West Side house, against Balaban & Katz, Great States, Warner Theatres, Greater Theatre Corp. (an Essaness subsidiary), the Savoy Theatre Corp., Loew's, RKO, Twentieth Century-Fox, Paramount, Warner Bros., Columbia, Universal, and United Artists. The Alex said in its complaint that from 1938 to 1948 the aforementioned conspired to control exhibition under the old "Chicago system of release," and the Alex did not get product until after the "third week of general release."

Rodgers Hits Pessimism; Asks Trade Enthusiasm

William F. Rodgers, vice-president of Loew's, Inc., sharply criticized any spirit of pessimism within the industry in an address at a luncheon in New York Wednesday given by the Associated Motion Picture Advertisers in honor of the trade press. "We can all contribute greatly by calling a moratorium on pessimism and revert to our greatest asset—enthusiasm and confidence," Mr. Rodgers said. "Competition in any form is merely a challenge that can and is being met." He also expressed the hope that COMPO would be the agency to deal effectively with those who unfairly attack the industry.

Mr. Rodgers commented on the importance of the trade publications and expressed the hope that they would continue to emphasize enthusiasm and discourage pessimism.

Silas F. Seadler, MGM director of advertising, was the chairman and gave a witty talk on past practices in trade paper advertising. Harry McWilliams, AMPA president, presided. About 200 attended.

To Rebuild Crescent House

The Crescent Amusement Co., Nashville, has obtained permission from the National Production Authority to rebuild the Princess theatre in Columbia, Tenn., which was gutted by fire several months ago, manager A. E. Shortly announced last week.

UNITED ARTISTS BUTTONS UP LOOSE ENDS OF DEAL

180 American and 45 Rank Films Involved; Sales Executives Go to U.A.

The complicated process of transferring Eagle Lion Classics exhibition and distribution contracts to the United Artists books and picking some ELC personnel to join the UA ranks was under way in New York last week.

It was a week ago Wednesday that William C. MacMillen, president of Eagle Lion, announced the company had been bought by United Artists.

One of Quickest Deals In Industry History

At a press conference in the office of Arthur B. Krim, UA president, in New York the next day information elicited from Matthew Fox, associate of Mr. Krim and Robert Benjamin in the new UA management, indicated that this was probably one of the quickest deals on record in the industry.

The HERALD understands that 180 American and 45 J. Arthur Rank pictures are involved in the deal.

The Eagle Lion branches will close April 28 and about 1,100 ELC employees will be jobless as of that date. This week it was announced by William J. Heineman that Bernard G. Kranze would be his executive assistant. Mr. Kranze for the past six weeks was distribution vice-president at Eagle Lion.

In a further personnel shift, Fred Jack resigned as UA's western sales manager. He was replaced by Milton E. Cohen, until now general sales manager for Eagle Lion.

Not a Cash Deal, But "Commitment Secured"

It was disclosed at the UA executives' meeting with the press last week that the acquisition of Eagle Lion was not a cash deal. The amount involved is a secret, but Mr. Fox said Robert Young, president of Pathe Industries, was "satisfied that the commitment was properly secured." UA has three years to pay.

The arrangements involve a 10-year deal with Pathe Laboratories under which the latter will do all of UA's printing work "at competitive terms." This is expected to assure the Pathe Labs of anywhere from \$1,200,000 to \$1,300,000 annually from UA alone.

The deal eliminates UA's need for new financing or additional product, but the company will take on some good pictures for distribution if it is offered any. Said Mr. Fox: "This will put us in the black."

Mr. Krim had flown in especially from the coast to be present at the press conference. He took the occasion to re-emphasize the



Photos by the Herald

AS UNITED ARTISTS absorbed Eagle Lion Classics. The scene in the United Artists New York headquarters as its principals jubilantly announced they had secured their future. The architect of the deal, Matthew ("Matty") Fox, is at the right. Describing the new flow of product, at the left is William G. Heineman, distribution chief. Center, seated, Arthur Krim, president. In the background, Robert Benjamin, who with Mr. Fox is consultant to Mr. Krim in UA management, and Max Youngstein, advertising-publicity chief.

UA management's two-part objective.

Part one, he said, was to "stem the flow of blood" and to get the company into a profit operation. UA intends to keep its original promise to exhibitors to deliver two films a month between now and 1952.

Part two, designated as "the permanent goal," aims at a program consisting exclusively of top A pictures, of which there should be 24 a year from UA.

Mr. Krim emphasized that the acquisition of Eagle Lion fitted into the first phase in that it brings to UA a volume of distribution rentals immediately.

The UA executives said the company had taken over all exhibition and distribution contracts from Eagle Lion and that there was no need to obtain specific assignments from the producers.

It was learned this week that Sam Seidelman, foreign distribution head of Eagle Lion, has agreed to come to United Artists for a few weeks to straighten out some problems created by the transfer of pictures in the foreign market. He has refused, however, to work for UA in any permanent capacity or for more than just a limited time.

Mr. Heineman Tuesday announced the appointment of James Velde as UA western district manager, effective April 30. Mr. Velde was Detroit branch manager for ELC. He takes over the key west coast sales territory comprising Los Angeles, San Francisco, Seattle and Salt Lake City.

Also on the coast, Richard Carnegie has

been named branch manager for UA in Los Angeles, with Bert Pollard, formerly branch head, as office manager. Ralph Amacher is the new sales manager at the UA San Francisco office, joining with Ralph Clark, branch manager. Charles Powers, Jr., was appointed sales representative for UA at Portland, Ore. He was ELC branch manager there.

Eagle Lion's notice to its field sales force relieved branch managers of their posts within two weeks' notice.

It was learned that Pathe would continue and now carry alone the \$15,000,000 triple-damage anti-trust suit against Loew's and RKO Theatres.

At the press conference, Mr. Heineman said UA had no plans to set up a special sales unit to handle British films. The company will honor the exhibition contracts for "Oliver Twist," said to number 50.

Regarding the addition of new films, Mr. Krim said he was in the process of negotiating for a "substantial number."

The details of the swift manner in which the Eagle Lion deal was concluded and the personalities involved fell into place this week. It appears Mr. Fox got in touch with David Baird, financier and associate of Mr. Young, and the two discussed the possibilities themselves and with R. W. Purcell, chairman of the board of Pathe Industries. Spyros P. Skouras, president of Twentieth Century-Fox was in part responsible for bringing the principals together.

Terry Ramsaye Says

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WHEN SENATOR WILEY of Wisconsin, Republican, wrote to the Federal Communications Commission in criticism of its recent gratuitous statement that motion picture interests refusing their product and talent to Television might find it a factor of difficulty should they try to enter the field, he drew a curiously naïf and inept reply.

In substance the Commission said its only intention was to "give the parties in the proceedings as well as the general public an honest statement of our thinking" on the problems concerned.

Plainly enough they accomplished that—which was clear in the first place and continues to be a disconcerting declaration of bureaucratic policy and intent. Apparently the Commission hardly understands its own presumptuousness. Television and the Motion Pictures are in decided degree rival media industries. The Government does not belong on either side of this industrial rivalry and can not properly become a purposeful factor of influence in the evolutions of their services to the public. That obviously is not part of their "thinking."

* * * *

At last word the Motion Picture Association was awaiting the arrival of a form from the U.S. Commerce and Labor Departments to be filed in appeal from the dropping or omission of the Screen from the essential activities list.

About the time the Treasury Department with its bonds to sell and the various and numerous governmental agencies comes along with messages of appeal to motion picture audiences it will be appropriate to make plain reference to the question of *essentiality* for the motion picture.

Sometimes we think the Government needs some public relations counsel.

* * * *

There is just a glint of progress toward understanding in last week's announcement from the Wage Stabilization Board that "it does not appear feasible" to apply the new 10 per cent rule to the creative talent of the motion picture.

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YOU HAVE often read in dismal notices of shows that "you could shoot deer in the balcony," same being in the order of metaphor. But now take it for fact the day has come when moonshiners have been found ensconced in a film studio, a gloomy backwater in populous New York.

It comes with a Federal Tax Unit raid on the historic old Biograph studio up at

810 East 176th Street and the seizure of a fifty thousand dollar plant producing a thousand gallons a day of 185 proof alcohol. Something must have gone wrong with "the arrangements," to so upset such a robust and going business.

It is now many a year since the cameras turned in that historic plant. It was a pretentious plant established to take over the operations of the famed Eleven East Fourteenth Street, where Griffith became a director and Pickford started to stardom. It went into decline when the rise of the feature picture sent feature production off to California and Griffith with it.

A bottle of "Old Biograph" should be presented to the Film Library of the Museum of Modern Art.

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A MOVE IS AFOOT toward legislation to create patent courts manned by judges "educated not only in law, but also in mechanics, electricity or chemistry." This comes from the Patent Equity Association, Inc., in New York. It holds that "the patent system is breaking down, if it has not already broken down."

It is about time. The technological skills of this country have been all too often the victims of court decisions made by judges totally incompetent to understand the issues before them and the scientific merits of the claims at issue. This has been true for years.

The motion picture industry and its complex field of chemistry, electronics and optics has at times suffered inept unreasonable decisions, and may yet encounter many more. Only the other day a member of the United States Supreme Court, sitting in an action of the colour television controversy, remarked upon the fact that nobody on that bench was enough informed about TV to pass on matters presented. In that instance, of course, there was no issue of patents but rather one of the curious politics and policy of the Federal Communications Commission, which same is also not made up of technologically informed persons.

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TRIUMPH of scholarship. After six years of compilation the University of Chicago is bringing forth "A Dictionary of Americanisms." Its publicity boasts of motion picture terms and proudly cites that its researchers have revealed among dates of earliest entry of various terms are: "... turkey, 1943, Technicolor and road show, 1944."

Coy Backs Up on Order To Industry

WASHINGTON: Wayne C. Coy, chairman of the Federal Communications Commission, last week reassured exhibitors that the Commission's recent ultimatum to the film companies had no bearing either on the allocation of channels for theatre television or exhibitor applications for TV stations now pending before the FCC.

The commission roused a storm of protest recently when it warned producing and distributing companies that unless they made pictures, stars and stories available to the broadcasters, the FCC may not consider them fit applicants for television station licenses.

In his informal talk with Gael Sullivan, executive director of the Theatre Owners of America, Nathan L. Halpern, television consultant to Fabian Theatres and TOA and Marcus Cohn, the TOA television counsel, Mr. Coy expressed the hope that more films tailored specifically to the television medium would be produced.

He said he recognized that the television broadcast needs for film to fit advertising time segments call for special film product rather than the film features designed specifically for theatres.

Mr. Coy also emphasized that the FCC report containing the threat to the film companies "had no connection whatsoever with theatre television and the hearings to be held on the allocation of a portion of the radio spectrum for theatre television." Nor, he said, did it have reference to practices of exhibitors or to any television broadcasting applications now pending or which may be filed in the future by exhibitors.

Mr. Coy repeated that the commission would judge the qualifications of television applicants on a case-to-case basis, with special regard to past violations of the anti-trust laws.

SCTOA Trust Talks Now Set For Washington May 1

The talks between officials of the Southern California Theatre Owners Association and H. Graham Morison, Assistant Attorney-General, on trade practice complaints in the Los Angeles area, has now been pushed forward to May 1, according to Gael Sullivan, executive director of Theatre Owners of America. The meeting with the Justice Department, originally requested for April 4, was later postponed to April 16, and now to May 1.

Paramount Signs Epsteins

Julius and Philip Epstein, twin writing-directing-producing team, were signed to an exclusive term contract by Paramount last week. The Epstein twins, scheduled to report to Paramount in early May, won the Academy Award in 1943 for their screenplay for "Casablanca."

THE CHARGE

Sabers flash as the Texas Dragoons roar into battle!



THE ATTACK

Men and women brace for the final rush!



THE KISS

Indian hordes cannot keep them apart!



THE HOSTAGE

Geronimo, chief of the savage Apaches, is prisoner of the white men.



THE BATTLE

As the defenders of the outpost fight a great frontier action!



THE RESCUE

Arrows scream through the wagon trains and women wait for the worst!



Scene after scene

is proof on the screen that **PARAMOUNT** makes the biggest adventure pictures and one of the biggest is

THE LAST OUTPOST

Color by **TECHNICOLOR**



STORY BY BENNETT WILLIAMS

SCREENPLAY BY DEERY HANSON

DIRECTED BY LEWIS ALTON

CASTING BY THE CASTING DEPARTMENT

EDITED BY EDWARD G. BOYD

PRODUCTION DESIGNER

PRODUCED BY ALAN CRANSTON

AND WILLIAM J. HAYES

May's the month of Paramount action! This *plus* Alan Ladd in "Appointment With Danger"!

UNITED PARA. \$4,000,000 Net \$12,351,000 *British Extra Held Likely*

Equal to \$3.79 Per Share First Year; Goldenson Cites TV Competition

In the first report of operations after one year as a new corporation resulting from the anti-trust divorcement, Leonard H. Goldenson, president, said early this week that United Paramount Theatres, Inc., during 1950 had consolidated net earnings of \$12,351,000.

The earnings included dividends from affiliated companies of \$1,420,000; net capital gains, after tax provisions, of \$2,144,000; and \$209,000 for the company's direct and indirect share of undistributed earnings of partly-owned, non-consolidated subsidiaries. Revenue from receipts and rentals was \$97,127,938.

Dividends \$6,522,742

The dividends paid during 1950 totaled \$6,522,742 or \$2 per share. The earnings were equivalent to \$3.79 per share on the 3,261,287 shares outstanding, and the book value of the stock increased from \$14.06 per share to \$16.21 by the end of 1950.

Mr. Goldenson said: "On the whole, the year was a good one. The most significant developments during the year revolved about acquisition and disposition of theatre assets, the refinancing of long-term debt, and the growth of television as an important factor in the entertainment field."

Explaining the need of long-term loans, the report said, "The relatively short maturities and the annual heavy payments called for by the terms of the existing debt caused the management to institute negotiations to refinance the debt with maturities over a longer period." A loan agreement was concluded with the Metropolitan Life Insurance Company and a group of three banks, for \$35,000,000, of which \$8,750,000 is due in 1956, and \$26,250,000 in 1971.

To Finance Interstate Deal

The proceeds are being used to pay off the existing debt and in the purchase of the Interstate Circuit, Inc., and the Texas Consolidated Theatres, Inc. In addition, the terms of the loan deal provide for a credit of \$10,000,000, also due in 1971, made available April 19, 1951.

Reporting on how the divestiture provisions of the consent decree were being carried out, Mr. Goldenson said that during 1950 joint interest in 457 theatres, and all interest in 241, were terminated. As for the Interstate and Texas Consolidated deal, he reported that United Paramount had paid \$12,000,000 in cash to acquire the half-interest, and gain complete control. These circuits operate 160 houses in Texas and New Mexico.

The decline in theatre attendance, which

Mr. Goldenson felt may have reached its lowest point, was explained in terms of being "primarily economic" and evident in non-television as well as television areas.

In connection with television specifically, Mr. Goldenson said: "Television is competing with us for the public's leisure time and entertainment dollars. Studies we have made throughout the year indicate that the boxoffice is off less in non-television than in TV areas. It is impossible, however, to determine the extent of television's effect. . . . Surveys show that as the novelty wears off . . . people become more selective in their viewing habits. . . . Then, we believe, the American people, giving freer play to their gregarious instincts, will respond as in the past, to the appeal of our high quality motion picture entertainment."

The annual stockholders' meeting is scheduled at the New York home office for May 15, at which time a proposal to increase the number on the board from the present seven members to 13, will be voted. Those proposed as new board members are R. B. Wilby, John Balaban, and A. H. Blank, operating heads of United Paramount subsidiaries; Herbert Schwartz, president of City Stores, Inc.; Charles T. Fisher, Jr., president of the National Bank of Detroit, and Robert L. Huffines, Jr., president of Burlington Mills Corp.

\$1,177,875 Trust Suit Dismissed by Court

An anti-trust suit seeking \$1,177,875 has been dismissed "with prejudice" by Judge W. W. Ritter in the Salt Lake City District Court. The action was taken by James A. Christensen of Salt Lake City on behalf of the Arcade theatre. The suit, filed June 14, 1950, charged an "arbitrary system of clearance" had been in effect since 1937, and named were Paramount, RKO, Columbia, Loew's, Universal, United Artists, Twentieth Century-Fox, Warner Bros., and the Intermountain circuit. Fred A. Weller, Los Angeles attorney, appeared for the plaintiff.

Clyde Eckhardt to Retire As 20th-Fox L. A. Manager

Clyde Eckhardt, branch manager for 20th Century-Fox in Los Angeles, will retire July 1, Herman Wobber, the company's West Coast division manager, announced in California last week. "Mr. Eckhardt has served the company faithfully and well for 37 years and his leaving brings with it deep regret," Mr. Wobber said. Mr. Eckhardt, who reached the retirement age several years ago, will be succeeded by Alex Harrison, present manager of the San Francisco exchange. Jack Erickson will become San Francisco manager.

With nine or 10 American pictures scheduled to be completed in British studios by October 1 when the year of the current British-American film remittance agreement comes to an end, the U.S. companies stand a good chance of earning their full \$4,000,000 bonus.

This prediction was made to MOTION PICTURE HERALD this week by John G. McCarthy, vice-president in charge of the international division at the Motion Picture Association of America.

Mr. McCarthy contradicted a recent newspaper report from London which said that American production bonuses would fall "substantially" below the \$2,000,000 mark.

Permits Conversion

The remittance pact, which went into effect last October, sets a basic remittance figure of \$17,000,000 but permits conversion into dollars of additional amounts equal to 23 per cent of what the American companies spend on production in Britain.

Mr. McCarthy, who left this week for a month's tour of Europe, said American producers had been slow in starting due to a host of problems posed by conditions on the British side. Between October 1, 1950, and the present time only three pictures have been announced, one each for Metro, 20th Century-Fox and Warners. After July, however, Columbia has plans for making one, Metro two, 20th-Fox two and Warners another two.

Mr. McCarthy plans to visit London in July to lay the groundwork for discussions leading up to a new remittance agreement. The Americans already have announced they would like to see complete convertibility of their earnings, but there is considerable doubt that the British will approve it. There are no indications at present as to the extent of bonus earnings accruing to American companies under a provision which permits conversion of additional funds equivalent to 50 per cent of the money spent on the acquisition of British films for distribution in the U.S.

Working on Italian Deal

Regarding the recent MPAA proposal for a deal, now being taken to Italy for submission to the Italian Government, Mr. McCarthy refused to divulge details but said it was based on a "loan" to the Italian industry. This is being done with the full understanding that the money may never be recouped by the Americans who are operating on the margin between the official rate and the cost to them of getting their money out of Italy.

The Italians, in return, promise unrestricted imports with the understanding that the market will not be flooded with American or any other films. MPAA members would agree to a voluntary limitation.

Big town or small town—
it makes no difference!

"Up Front" is Out in Front Everywhere!

Doing
**SMASH
BUSINESS**

	POPULATION
CHICAGO, ILL.	3,396,808
OTTUMWA, IOWA	31,570
BLOOMSBURG, PA.	13,100
DES MOINES, IOWA	159,819
JOLIET, ILL.	42,365
SAN FRANCISCO, CAL ...	634,536
STEUBENVILLE, OHIO ...	37,651
WHEELING, W. VA.	61,099
NEW YORK, N. Y.	7,454,995
SUNBURY, PA.	26,192
DALLAS, TEXAS	295,734
FAYETTEVILLE, N. C. ...	17,428
CHARLESTON, W. VA.	67,914
HICKORY, N. C.	13,487
HARTFORD, CONN.	51,310
ASHEVILLE, N. C.	95,996
SAVANNAH, GA.	878,336
CLEVELAND, OHIO	108,391
TAMPA, FLA.	19,240
MARSHALLTOWN, IOWA ...	324,975
ROCHESTER, NEW YORK ...	51,743
WATERLOO, IOWA	33,385
WATERTOWN, N. Y.	184,292
GRAND RAPIDS, MICH.	



As Nationally Advertised
in LIFE and SAT. EVE. POST

..... and these are just
the first of the 437 NATIONALLY
ADVERTISED APRIL ENGAGEMENTS
from Coast-to-Coast for
UP's Hilarious War Comedy!



BRITISH FLARE OVER TAX RISE

\$15,362,000 Loaned for British Films

Exhibitors Lead Fight to Kill Proposed Raising of Entertainment Levy

by PETER BURNUP

LONDON: Exhibitors have reacted swiftly to the increase in entertainment tax proposed in Chancellor of the Exchequer Hugh Gaitskell's Budget. Mr. Gaitskell claimed that the rises are "modest." Showmen retort that they may well put them out of business.

Led by its crusading president, Harry Mears, the Cinematograph Exhibitors Association has swung into action. Cabinet Ministers and rank-and-file Members of Parliament have been deluged with protesting telegrams. The industry's choicer publicists (including the highly-skilled Rank Organization battalion) have been pressed into the battle. They are engaged in the production of a short film designed to tell the public just where the money goes which they pay into the cinema's box office.

Large posters will be exhibited at every theatre cash-desk analyzing admission prices. Showmen will make great play with what they call a vicious discrimination against the cinema.

The Chancellor announced that he didn't propose increasing the tax on stage plays or football games. Football (say film men) is the escapism form—the weekly anodyne—for men. Why should their wives be penalised by that extra twopenny on their Saturday evening escape?

Mr. Gaitskell proposes the following tax increases: 1d. on seats 6d. to 9d.; 2d. on the main prices—10d. to 2s. 10d., and a proportionate increase in the tax for seats from 2s. 10d. up. The highest duty would be 5d., bringing the top price of 11s. 7d. to 12s. The Chancellor of the Exchequer estimates that these increases will bring in about £10,000,000 in a full year and £6,000,000 in 1951-52.

Mr. Gaitskell suggests that the film industry is well-equipped to sustain the increase; that the working-class (with full employment ensuing from the rearmament programme) will willingly absorb that extra twopenny on their nights out. In that, the Chancellor is supported in a just issued White Paper on "National Income and Expenditure." This shows that in 1950 £107 millions were spent in cinemas against £105 millions in the previous year. But exhibitors claim that their running costs have in-

"ODETTE," NEAGLE, MILLS WIN BRITISH HONORS

LONDON: The picture "Odette," its star Anna Neagle and actor John Mills were announced last week as the winners of the British National Film Award. Mills was chosen on the strength of his performance in "Operation Disaster." This marks the fourth time in six years that a Herbert Wilcox film has won the national award and the second time within the past three years that Miss Neagle emerged as the winning actress. The award is sponsored by The Daily Mail and represents a nationwide patron vote.

creased by as much as 300 per cent compared with 1939; that their net takings are substantially lower.

So far the campaign has consisted mainly of skirmishes. The real battle will be fought in the House of Commons on what is known as the committee stage on the finance bill. In that regard, very few persons here appear to have noted the deliberate ambiguity of Mr. Gaitskell's Commons speech.

As previously reported, the tax increases are conditioned by an extension of the Eady Plan under which a proportion of the tax yield will go ultimately to the producers. The Chancellor said in his speech that he was prepared to forgo the Treasury's share in the so-called Production Pool; although to what extent wasn't made clear. What Mr. Gaitskell did plainly imply was that the ultimate outcome would depend on the goodwill of the industry generally.

Last year's Eady Plan—agreed to by exhibitors for one year only—involved a "voluntary" levy on theatre men. In other words, they were allowed to increase prices only if they handed over part of the increase to the Treasury as tax and another part to the Production Pool.

Plans Negotiations

Mr. Gaitskell is clearly aware of that "voluntary" condition. In what amounted to an oratorical aside he said in the Commons: "Negotiations will therefore be undertaken by the Treasury and the Board of Trade with the industry as soon as possible and, if an agreement satisfying the condition I have laid down is made, the necessary adjustments in the schedule will then follow."

No date has yet been announced for the inauguration of those negotiations. Questioned, Mr. Mears declared bluntly that he won't be a party to those parleys. He wants the battle fought out publicly in Commons.

LONDON: The Film Finance Corporation last week reported it made advances totaling \$15,362,000 for film production during the year ended March 31, 1951. That figure includes \$8,400,000 advanced to British Lion, of which \$1,394,000 has been repaid.

The report stated that provision had been made for a possible \$2,800,000 British Lion loss and a possible loss of \$1,400,000 for other companies. During the year advances were made on 38 films, nine through loans to distributors and 29 through loans to producers. A total of 101 films have been assisted through production loans since the Government corporation was established.

The short fact emerging from the report is that the corporation is, to an extent, bankrupt. It cannot indulge in further large-scale investment without Parliament voting it enormous additional funds. That, in Parliament's present mood, is unlikely.

The suspicion grows in well-informed circles here that a plan is a-brewing for yet another spectacular integration; namely the linking up of the growing Eady Production Pool with the Finance Corporation.

J. H. Lawrie, managing director of the FFC, estimates that \$1,400,000 is likely to be repaid during the current year, but, he said, "funds are running out again, although there is enough left to finance likely projects until well into the summer." The report held that, of 26 Government-assisted films now completing release, 12 are likely to make profits. Mr. Lawrie also defended his group-production scheme.

DuMont Making Progress In BBC Video Tieups

Considerable progress was reported in London by Mortimer Loewi, important executive of the Allan B. DuMont Laboratories, in discussions with the British Broadcasting Corp., for reciprocal arrangements as to television program material, including films and live talent. Mr. Loewi said the plans are to buy films no longer required for theatrical use, to arrange for the production of 30-minute video films, and to recruit artists for television work in the U. S. Mr. Loewi said he had talked with J. Arthur Rank and the Associated British Picture Corporation's Robert Clark.

Biograph Studio Figures In News As Still Site

The former Biograph studio building in New York figured in the crime news last week when police discovered it had become the site of an illicit still with a capacity of 2,500 gallons a day. The plant had been operating in the old Biograph studio at 800 East 176th Street, the Bronx, for two weeks, police said.

*P***roudly released
by Eagle Lion**

OFFICES OF THE
WALTER READE THEATRES
MAYFAIR THEATRE BUILDING
701 SEVENTH AVENUE
NEW YORK 19, N.Y.
TELEPHONE CIRCLE 5-5280

OFFICE OF
WALTER READE

March 30, 1951

Mr. Bernard Kranze, Vice-President
In Charge of Distribution
Eagle Lion Classics, Inc.
165 West 46 Street
New York, New York

Dear Bernie:

Now that a contract has been concluded for the showing of "OLIVER TWIST" at our Park Avenue Theatre, may I say again how happy and delighted we are that our theatre has been selected for the New York premiere of this great and important motion picture. We are certain that it will achieve a tremendous success and enjoy a long run. Bernie, this is motion picture entertainment at its best, and we are proud to present a production of its stature.

Good luck and warmest personal regards.

Sincerely,

WALTER READE THEATRES, INC.

Walter
Walter Reade, Jr., President

WRJr:rh

"*Oliver Twist*" is
now being booked
by the nation's
leading circuits!

wire-write-phone
your **EAGLE LION**
Exchange

MURPHY, AN INDUSTRY **Government** AMBASSADOR-AT-LARGE **To Allocate** **Raw Stock**

It should have come as no surprise to the public or the film industry that George Murphy, of the nimble feet and lightweight disposition, was the first recipient of a special Academy Award for his services in interpreting the industry to the country at large.

The citation was a case of his colleagues saying thanks for the excellent job he has been doing as ambassador-of-good will for the industry, and for the deft way he has played his part of making friends and influencing people.

Cross-Country Trip

As an example, one of Mr. Murphy's more recent efforts in this direction was a trip around the country, hitting more than 25 cities and towns, meeting and just talking to the folks back home about the business that gives him and thousands of others in exhibition, production and distribution their bread and butter.

Mr. Murphy's presence at the first COMPO meeting in Chicago—where the seeds for a gigantic, over-all public relations program were first planted—was most appropriate inasmuch as he has in the past few years traveled more than 100,000 miles on this project. His studio, MGM, encourages him to carry on the valuable extracurricular activity as much as he can.

Mr. Murphy's credo about good industry public relations is candid. Having spent years in Hollywood, he says, "I know practically every one in town. I have the ear and the confidence of practically all in the business. . . . I also have the reputation that when I believe something is wrong openly, those who have done the wrong should take the blame for it. And, looking at the other side of it, if the thing is right the industry should take its share of credit."

Visits Exhibitor Meetings

One of the noteworthy aspects of his public relations campaign is that he does not restrict it to chambers of commerce, boards of trade, women's organizations and the like. His belief is that the man who has the most direct contact with the public—the exhibitor—carries a good deal of the load in creating good will for the industry. For this reason he appears whenever possible at exhibitor meetings, where he explains his public relations concepts. "If people throughout the country actually knew how we live and work in Hollywood it would create a lot of good will."

Mr. Murphy, in preparation for his talks, plans a specific approach to each group. For example, for theatre owners he analyzes the production problems as they relate to exhibition, while for Rotary, Kiwanis and similar organizations, he explains in layman's language how film companies operate, how the stars work and live.

A confirmed "joiner," the 47-year-old



George Murphy, visited in Hollywood by Mrs. J. J. Parker, of the Parker Circuit, Portland, Oregon.

New Haven-born former ballroom dancer has held top positions with the Academy of Motion Picture Arts and Sciences, Screen Actors' Guild, Motion Picture Industry Council, and the Hollywood Coordinating Committee, which channels free appearances of the stars for philanthropic ventures.

Father of two children, Mr. Murphy also belongs to the Parent-Teachers' Association, is coach of the Cub Scouts baseball team, is on a committee fighting juvenile delinquency and is a member of another committee for the construction of a new Hollywood hospital.

Aside from that, his time is spent making pictures and being a good family man.

Short Subject to Spark Cerebral Palsy Drive

"The House on Anystreet," a three-minute short prepared by Paramount Pictures for the United Cerebral Palsy campaign during May, is the first Technicolor trailer produced for a national health organization, Leonard H. Goldenson, United Cerebral Palsy president and president of United Paramount Theatres, said in New York this week. Earl J. Hudson, national campaign chairman and president of United Detroit Theatres, arranged for the film with Dr. Herbert T. Kalmus, president of Technicolor Motion Picture Corp., and Barney Balaban, president of Paramount Pictures. Cecil B. DeMille is the narrator.

Jules Brulatour Expands

The \$150,000 expansion of the Chicago warehouse space of Jules Brulatour, Inc., distributors of Eastman Kodak raw stock, is expected to be completed by May 1, William J. German, Brulatour president, reported in New York this week.

WASHINGTON: Raw film stock—along with paint, chemicals, paper and paper products, packaging materials and containers, lacquer and most durable goods—has been taken off the priority list of products which could be used, without Government approval, for maintenance, repairs or operating supplies.

Removal of these products from the list means that the Government will now take a direct hand in the allocation of these materials. It was explained the list was issued recently to facilitate the use of these products by firms who required them. However, there has been a piling up of orders resulting from this priority listing, and the Government has found it necessary to step in to preserve the supplies for the defense production program.

The action on the raw film stock was taken to conserve supplies for the film companies, according to Nathan D. Golden, Film Division chief of the National Production Authority. Mr. Golden said the film companies regard film not as an operating item, but rather as a raw material or production item, and for this reason have been unable to use the special priority list.

Also, since many non-industry firms have been getting raw stock through the priority list, the supply for the producers was being endangered, and for this reason it was felt that its removal from the list would be the fairest way of seeing that everyone received a just share.

Earlier, Mr. Golden said in an address to the National Audio Visual Association meeting at Asbury Park, N. J., that producers have told him they are getting as much raw stock as a year ago, if not more. There had been no recent changes in the raw stock supply, he added, and if used wisely, there was no reason to fear a shortage.

Raw stock manufacturers were working 24 hours a day, seven days a week, he said, adding that he hoped this situation would only be of a temporary nature and that those requiring use of film should not hoard or stockpile supplies.

New Jersey Allied Asks More Rapid Film Pricing

"It is imperative that film companies price pictures correctly with much more speed than they have, so that theatre owners may buy sooner and thus be able to take advantage of an availability," Wilbur Snaper, president of the Allied Theatre Owners of New Jersey, said in New York last week. He added the organization would say as much in communications to company sales chiefs. He also stated, in a bulletin to members: "Don't fall asleep on this, or you will find yourself playing last run in a territory." He added the situation was acute because of the influx of drive-ins in his state.

HOLLYWOOD SHOWS NEW INTEREST IN BROADWAY

21 Films, Based on Plays, Planned Now, as Prices Hit Normal Levels

by FRED HIFT

The play's the thing once again in Hollywood.

Although the current theatrical season on Broadway has yielded but little usable material for the studios, interest in the acquisition of plays is nevertheless lively and the producers are keeping a close watch for acceptable legitimate offerings.

The major studios have been most reticent to buy plays or invest in anything but sure-fire hits, but there has been some interest among the independents.

A survey of Hollywood play purchases over the past several months establishes that no fewer than 21 films based on legitimate productions are planned.

Kramer Acquires Four Plays; Three Ready

Because of its releasing deal with Stanley Kramer, Columbia should be the studio with the most up-to-date schedule of play adaptations. Mr. Kramer, who filmed "Cyrano de Bergerac" for United Artists release, has acquired four plays and has announced three of them for early production.

The four are "Member of the Wedding," which had a long run on Broadway, where it starred Ethel Waters; "Death of a Salesman," also a hit play; "The Happy Time," a comedy of French-Canadian family relations, and "The Four Poster," which Jan de Hartog wrote and which concerns itself with four phases of an English marriage.

Heads of the companies' play departments in New York acknowledged this week that the once sky-rocketing prices on legitimate properties had settled down to more normal levels, but complained that there was a dearth of suitable plays. Nevertheless, hit offerings still fetch anywhere between \$150,000 and \$200,000, with Metro paying \$225,000 for the musical "Brigadoon."

From the publicity point of view, a play on the screen represents pre-sold merchandise in which much curiosity already has been aroused through the long Broadway run. This certainly was true of such pictures as "Born Yesterday," the Columbia release starring Judy Holliday; Universal-International's "Harvey," which had James Stewart and Josephine Hull, and Warner Brothers' "Glass Menagerie" and "A Streetcar Named Desire," both produced by the Charles K. Feldman group.

Within the recent past, Metro's spectacu-

"SOUTH PACIFIC" NOT FOR SALE TO SCREEN

Hollywood isn't likely to get its hands on the successful musical, "South Pacific," but is showing considerable interest in another Broadway hit, "Darkness at Noon," the anti-communist play. Three companies reportedly are discussing purchase of the latter. As far as "South Pacific" is concerned, the producers have made it clear that they aren't interested in selling the film rights now. They are said to feel that their show can have an almost limitless run touring the country.

lar version of "Annie Get Your Gun" proved that the screen was capable of turning a hit play into a hit film and improve, if anything, on the original in the doing.

The current flock of Broadway plays looks meager to the companies, even though some have investments in these productions and hold prior film rights to them.

Twentieth Century-Fox has money in "The King and I" and also owns the motion picture rights. Paramount owns the basic story of "Guys and Dolls."

Besides the plays to be filmed by Mr. Kramer, Columbia also has acquired Anita Loos' "Happy Birthday" as a starring vehicle for Judy Holliday. The show had a long Broadway run with Helen Hayes.

Producer Demands Block Columbia Play Purchase

The studio's deal for acquisition of another of Miss Loos's plays—"Gentlemen Prefer Blondes"—fell through recently when it was announced that the producers of the legitimate production were "too restrictive" in their contractual demands. Columbia's \$165,000 bid for the comedy reportedly topped that of 20th-Fox which is still interested.

Paramount has four filmed plays forthcoming. They are "Detective Story," in which Kirk Douglas will star; "Country Girl," the Clifford Odets play now running on Broadway. Paramount paid \$150,000 for it and agreed not to release the film until the stage production had toured the country; "Aaron Slick of Punkin Crick," a popular play with amateur groups, now in production, and "Darling, How Could You," which is based on Sir James Barrie's "Alice Sit-by-the-Fire."

At Metro, "Showboat" has been finished in a Technicolor version. The studio, which recently released "The Magnificent Yankee," also will film "Brigadoon," a fantasy about a Scottish town in which inhabitants sleep for a century every night. Gene Kelly

will star. Metro also has "Kind Lady," starring Ethel Barrymore and Maurice Evans, and, for 1952, has scheduled production of Ruth Gordon's "Years Ago" which ran for 206 performances on Broadway in 1946.

Warners Buys "Charley's," And Will Star Ray Bolger

Warner Brothers, which has the Henry Blanke production of "Goodbye, My Fancy" set for release, also has acquired the rights to "Charley's Aunt," which Ray Bolger turned into such a hit on Broadway. He will star also in the film version of the 1892 Brandon Thomas play.

Having brought to the screen such G. B. Shaw plays as "Major Barbara" and "Pygmalion," Gabriel Pascal now has slated production of another Shaw piece, "Androcles and the Lion." An RKO release, it will star Jean Simmons and television comedian Alan Young.

Universal has finished "The High Ground," based on the play "Bonaventure." It stars Claudette Colbert and Ann Blyth.

Among the independents, I. G. Goldsmith said last week he was in the final stages of negotiation for the Luis Verneuil comedy, "Affairs of State," which stars Celeste Holm. The terms are reported to involve a down payment of \$100,000 plus a percentage of the profits.

Elia Kazan and Arthur Miller have acquired an option to buy the screen rights to Paul Osborn's 1929 stage comedy, "Mornings at Seven," which deals with a small-town family. The Filmakers, Inc., has announced plans to make "Day Without End," based on Mel Dinelli's "The Man," a 1949 play. And Sol Lesser has scheduled "Black Chiffon" for production in England. Jerry Wald and Norman Krasna have announced plans to bring Clifford Odet's "Clash by Night" to the screen under the title "Time for Elizabeth."

Two Projects Tie in Stage And Motion Picture

Two unusual projects now being planned tie in closely the stage with the motion picture.

The first to get under way is a film sponsored by the Council of the Living Theatre. To be produced by Lester Cowan from a script written by Robert E. Sherwood, the picture is sponsored by a number of circuit operators including M. A. Lightman, S. H. Fabian, Fred Schwartz, George Skouras, Robert Dowling and others.

A theatre film presenting "Great Moments in the Theatre" is planned too by the American National Theatre and Academy. It would be made by Jerry Wald and Norman Krasna. All profits would go to ANTA, which would clear stars and stories for the picture.

INDIANA UNIT OFFERS PLAN TO END PERCENTAGE SALES

The Associated Theatre Owners of Indiana has come up with a rental plan that would eliminate "percentage films" as they are known today, sliding scales and 50 per cent control figures. The proposal emphasizes rather an incentive type of deal whereby the returns to the distributor and exhibitor would be based on a yardstick of admission prices, rather than on a percentage of the film gross. Briefly, the plan would work as follows:

Various types of houses would be divided into specific "blocks"; for example, "break" houses would be in one category, subsequent runs in another, first runs in small towns in still another, etc. Then the distributor would determine, on the basis of previous top allocation pictures, what percentage of the total gross was represented by his film rental, and this percentage would become a flat "per admission" charge for that area. As a further example, if the average return was 33 per cent, and the average admission 36 cents, then the flat charge applied to the rental would be one-third of 36 or 12 cents. This 12

cents would be the peg for all future deals.

Taking specific instances, Exhibitor A grosses \$600 on the film in question. He is in a poor neighborhood, his house hasn't the best facilities, and the promotion and exploitation is limited. He charges 30 cents admission. The distributor getting 12 cents for every admission has in effect a 40 per cent deal. This, the ATOI feels, is fair, since the picture rather than the house is what attracts the customers.

On the other hand, Exhibitor B, with a deluxe house and putting more into selling the film, has a 40-cent admission charge, of which the distributor gets the same 12 cents. This means that the distributor gets 30 per cent, and logically so, says the ATOI, since this theatre owner also has his better house as an attraction.

The ATOI explained in a recent bulletin that this plan would also serve to stimulate the first exhibitor into improving his facilities, perhaps increasing his admission price, and although the percentage would be lower, the dollar-and-cents return would be higher.

Production Code Praised At Catholic Breakfast

The Production Code is "not more peculiarly Catholic than it is Protestant or Jewish" and in fact it represents "a common denominator of all morally conservative points of view," John A. Coleman told members of the Catholic Institute of the Press at a Communion Breakfast at the Waldorf-Astoria Hotel in New York last week. Stressing that the Code represented self-regulation rather than censorship, Mr. Coleman declared that, while the Code recognized that movies must be entertaining, it also insisted that "movies must not corrupt and that they have the duty and obligation to be decent." Mr. Coleman also discussed the function of the American film in a free society.

PCA Reports Script Gains

The Production Code Administration revealed this week "a substantial increase in the number of new scripts submitted to the PCA office last year for preliminary approval." According to Joseph I. Breen, administrator of the Code, the number of scripts and story treatments studied by the Production Code staff in 1950 was 510, or 23 per cent more than the 414 total of 1949.

These figures were contained in the annual report of the PCA, the film industry's voluntary system of self-regulation. Also announced was an increase in the number of

feature films given certificates of approval. During 1950, the number of pictures approved was 429 compared to a 421 total the previous year. Of the 429 approved last year, 50 were produced abroad—"well above the post-war annual average of 40 imported features." This may indicate some attempt by foreign producers to bring the film content more within the taste and standards acceptable for American consumption.

Other figures in the PCA report indicated that 78 feature story scripts were rejected in their original form, revised and later approved; revisions were made in 95 completed films; and 447 PCA seals were given for short subjects in 1950, 10 per cent fewer than the total in this category for 1949.

Depinet Names Seven to Pass On COMPO Memberships

Ned E. Depinet, president of the Council of Motion Picture Organizations, announced Tuesday the appointment of a committee of seven to pass on the qualifications of organizations seeking membership in COMPO. Ellis Arnall, representing the Society of Independent Motion Picture Producers, will be chairman. Other members will be A. W. Smith, Jr., representing the Motion Picture Association of America; Harry Brandt of the Independent Theatre Owners Association, Leo Brecher of the Metropolitan Motion Picture Theatres Association, H. V. "Rotus" Harvey of the Pacific Coast Conference of Independent Theatre Owners, Trueman T. Rembusch of the Allied States Association of Motion Picture Exhibitors, and Gael Sullivan of the Theatre Owners of America.

Trade Asks End of Triple Damages

WASHINGTON: Film distributors, who last week through the Motion Picture Association argued against the setting of a proposed six-year statute of limitations, are also opposed to the treble damages allowed in the anti-trust laws.

Speaking on behalf of the MPAA, Kenneth Royall, 20th-Fox attorney, last week urged a House Judiciary sub-committee to consider revision of the anti-trust laws to eliminate the automatic awarding of treble damages. Mr. Royall suggested, rather, that it should be up to the court to award either actual damages or any amount up to treble damages.

Mr. Royall concluded his testimony Friday. Although he did not press for the legislation that would end mandatory treble damages—since his appearance was primarily to oppose the proposed six-year limit on the filing of private anti-trust suits—he did say, nevertheless that some action in the damages matter should be taken "sooner or later."

He said that if "the trend of these anti-trust suits continues, they can easily total \$600,000,000 or \$700,000,000." Mr. Royall added that since he had started his testimony earlier in the week, anti-trust suits by exhibitors against distributors had increased from \$185,000,000 to "over \$200,000,000. . . . Recoveries have also been going up every year with the constantly broadening view of the anti-trust laws."

Mr. Royall said, "The film companies have been meticulous in carrying out the broad trade practice provisions of the Paramount decision," and cited statements by H. Graham Morison, the Justice Department's anti-trust division chief, to this effect.

\$11,000,000 Trust Actions Settled Out of Court

Two trust actions, totaling more than \$11,000,000 in damages sought by exhibitors from distributors, and certain circuits, have been settled out of court. The first suit was for \$9,124,500 in treble damages brought by the Encore Amusement Co., in November, 1949, in the New York District Court. The other suit was filed in the same court by Beachcorp, Inc., in June, 1949, and sought \$2,250,000 treble damages. Following settlement, the actions were dismissed without prejudice.

Paramount Renews Briskin Deal

Paramount has announced the signing of a new agreement with Samuel J. Briskin to continue for five years as a producer. The new contract becomes effective August 1, when Mr. Briskin's present contract expires. The producer joined Paramount in 1947 when Liberty Films, Inc., moved to Paramount.

The Hollywood Scene

Skeletonized Film, New Formula for Testing

by WILLIAM R. WEAVER
Hollywood Editor

Consider, now, the skeletonized motion picture.

It is necessary to consider the skeletonized motion picture in the abstract, for the present, because the first one is yet to be produced, but Joe Newman, director, who conceived the thing and coined the name for it, reduces it from abstract to concrete terms in a few swift, clearly thought-out observations. Its advent could turn out to be as far-reaching, in its impact upon industry and box office economics, as any innovation since the advent of sound.

The purpose of the skeletonized motion picture is to eliminate, or greatly reduce in number, unproductive attractions. Most particularly, the Newman plan is designed to rid the business of those costly, well produced, nameful and professionally high-grade pictures which just plain fail to interest the public. Conversely, it is designed to supply the business with a greater annual number of pictures in the "hit" category, the kind of pictures that are earning today the same grosses earned in the best years.

A major studio adopting the Newman plan of employing skeletonized pictures, much as Broadway producers utilize road tryouts and radio producers use sustaining programs, would know, in advance of dumping a million dollars into a production, whether the subject was worth the investment. Such a studio would first whip out a skeletonized

version, costing about a tenth of a million, and would give it unannounced screenings in varied theatres in scattered towns and cities, strictly and solely to determine by observation whether the subject would hold interest on its own stripped-down merits. If it didn't, the studio would scrap the project, at a saving of about \$900,000, which then would be available for investment in skeletonized versions of nine other subjects. If any one of the 10 subjects thus tried out did prove to have that precious unknown quantity called what-the-public-wants, the studio would then proceed with the confidence of foreknowledge to produce the subject on the grand scale and release it to the trade. (Director Newman believes the ratio of satisfactory subjects would run much higher than 1-to-10, but reminds that, although Babe Ruth hit as many as three home runs in one day, he also went to bat scores of times in a row without hitting any.)

In current and long standing practice, Mr. Newman points out, a studio committed to supplying a given number of pictures during a year selects precisely that number of subjects and produces them. By all industry precedent, a certain minority of them are public successes, a larger number are even-breakers, and the remainder are duds. But if the studio produced skeletonized versions of, say, 10 times as many subjects as it was committed to deliver, and threw away all but the best 10 per cent of them, the actual number of its public successes would be greater in that same proportion, and the

resultant increase in total revenue from this greater number of hit pictures would more than offset the cost of the skeletonized versions scrapped as worthless.

"It is more easily said than done," says the director whose quarter-century of Hollywood achievement dates from an office-boyhood at MGM, "and the figures mentioned are indicative rather than realistic. Too, a good deal of agreement would have to be obtained with all parties concerned, from stars to prop men, but all parties concerned in that are parties concerned with the important job of giving the exhibitor more pictures that will win back the public's faith in the motion picture as a constantly dependable source of satisfying entertainment. I believe that can be done by the means I have outlined, or by any equivalent method someone else may devise."

Five Pictures Started

Five pictures were started during the week.

Dore Schary started "Westward the Women" for MGM, with William Wellman directing Robert Taylor, Denise Darcel, Hope Emerson and others.

Nunnally Johnson went to work on "The Desert Fox," for 20th-Fox, with Henry Hathaway directing James Mason and Jessica Tandy in top roles.

Wald-Krasna launched "The Blue Veil," for RKO Radio, with Jane Wyman, Richard Carlson, Charles Laughton and Joan Blondell, directed by Curtis Bernhardt.

Edmund Grainger turned cameras on "The Racket" for RKO Radio, with John Cromwell directing Robert Mitchum, Elizabeth Scott and Robert Ryan.

Robert Wise is directing Michael Rennie, Patrician Neal, Sam Jaffe and Billy Gray in "The Day the Earth Stood Still," 20th-Fox, with Julian Blaustein as producer.

THIS WEEK IN PRODUCTION:

STARTED

MGM

Westward the Women
(Kanab, Utah)

RKO RADIO

The Blue Veil (Wald-Krasna)
The Racket (Edmund Grainger Prod.)

20TH CENTURY-FOX

The Day the Earth Stood Still
The Desert Fox

COMPLETED

LIPPETT

That's Show Business
G. I. Jane

REPUBLIC

Rangers of the Golden Sage

RKO RADIO

The Half Breed

20TH CENTURY-FOX

Anne of the Indies

SHOOTING

ALLIED ARTISTS

Disc Jockey

COLUMBIA

Ten Tall Men

MGM

Bannerline
The Angeles and the Pirates
Texas Carnival
The North Country (color)

People Against O'Hara

Rain, Rain Go Away

PARAMOUNT

The Rage of the Vulture
My Son John (Washington, D. C.)
The Greatest Show on Earth

REPUBLIC

Wings Across the Pacific
Unclaimed Cargo

RKO RADIO

Behave Yourself (Wald-Krasna Prod.)
Androcles and the Lion

20TH CENTURY-FOX

Mr. Belvedere Blows His Whistle
The Dr. Praetorius Story
Skid Row (Joseph Bernhardt Prod.)
The House on the Square (England)

Chuck-A-Luck (Fidelity Pictures)

UNIVERSAL-INT'L

Fine Day (Technicolor)
Oh! Baby
The Lady Pays Off
The Cave (color)
One Never Knows

WARNER BROS.

Distant Drums
Force of Arms
Painting the Clouds With Sunshine (formerly—Goldiggers in Las Vegas)

COHN URGES ONE, OVER-ALL INDUSTRY CHARITY DRIVE

A plan to combine all of the industry's charity drives into one over-all campaign similar to the Los Angeles Community Chest or the United Torch Drive in Detroit was proposed this week by Jack Cohn, executive vice-president of Columbia Pictures. One drive for all the health and welfare agencies would result in immeasurable savings in time and money now devoted to numerous fund-raising campaigns throughout the year, Mr. Cohn pointed out.

"The way we are operating today," Mr. Cohn said, "with the tremendous overlapping and duplication of effort, is not satisfactory to the people of our industry who are being asked to contribute from their paychecks and of their time. There just are not enough weeks in the year in which to devote to these worthy charities the time and energy they deserve. The result in many cases is increased resistance to the respective drives, and the amount realized is not in proportion to the effort expended."

One annual drive, conducted in the motion picture and allied industries, would sat-

isfy the requirements of the many charities now being helped, Mr. Cohn believed. Under his plan, an executive committee would be organized to handle the campaign and allocate the funds to the various charities. Service on the committee would rotate, with all executives serving an equal amount of time. The executive committee would distribute the money on the basis of the worthiness of the charity, its immediate needs and the funds available, Mr. Cohn explained.

The present system is outmoded, Mr. Cohn contends, and as a result, the industry is not realizing its full potential. Each drive hits the same people so that "we are merely skimming the cream and leaving the bulk of the milk," he said. A united campaign would reach everyone in the industry, both on the executive and employee level, Mr. Cohn believes.

He cited as another advantage of an over-all campaign the saving in time it will effect for key industry figures, now diverted from their desks for long periods by the succession of drives.

Distributors to Confer on Proposed Union Election

Representatives of all distributors which have contracts with the Screen Office and Professional Employees Guild and the Screen Publicists Guild will meet April 23 at the New York office of the National Labor Relations Board to determine whether there is agreement on a proposal by the two unions for a broad-scale election to determine collective bargaining representation rights. IATSE Motion Picture Home Office Employees Local No. H-63, which has challenged SOPEG's strength at Paramount and at the Loew's and 20th-Fox exchanges, is also expected to be represented at the meeting.

Salesmen Go To NLRB

Unfair labor charges against the distribution companies were to be filed this week in the Chicago office of the National Labor Relations Board by the Colosseum of Motion Picture Salesmen, David Bezner, Colosseum general counsel, indicated in a statement earlier in the week after a breakdown in the negotiations held in Milwaukee between the Colosseum and a distributor committee.

Negotiations began in New York a few weeks ago and were resumed in Milwaukee last week. Mr. Bezner said the distributors offered a \$4 per week general increase but would not grant increases in film salesmen's

expense allowances on the ground that the industry was being hurt by television. Mr. Bezner reported that he demanded a look at the companies' financial records to determine the validity of their contention. He added that the distributors' committee refused to permit an examination of company earnings, stating for the record that the companies are not pleading inability to pay as a basis for refusal of the Colosseum's proposal.

"The distributors' refusal to bargain in good faith as shown by an unwillingness to disclose earnings will constitute the basis of the unfair labor charge," Mr. Bezner said.

COMPO Would Eliminate "Film Festival" Label

The Council of Motion Picture Organizations would eliminate the term "Film Festival" in connection with the project planned to stimulate box office business. The chief argument against use of this term is that it gives the impression of an event similar to those conducted in foreign countries. The best term to apply to the project, a COMPO spokesman said this week, is "box office drive," for that's just "what it's going to be."

Trust Trial Date Set

A \$3,000,000 anti-trust suit filed in the Chicago District Court will be heard October 2, 1951, according to an order by Judge John Barnes. The suit was brought August 11, 1950, by John R. Thompson, Jr., Henry Henriksen and the Harris Trust and Savings Bank against Balaban and Katz, Warner Bros., Loew's, RKO, Twentieth Century-Fox, Paramount and Vitagraph.

LATE REVIEW

On the Riviera

20th-Fox—Musical Comedy

Here is a picture that should please all. There are songs, dances, impersonations and a dash of romance, all presented in lavish Technicolor in the best Danny Kaye manner. Co-starred with him are Gene Tierney and Corinne Calvet. They both are very attractive and team well with Kaye.

Kaye has a double role: an American night club entertainer in Monte Carlo and a celebrated French aviator who is very much of a ladies' man. During much of the film the entertainer is impersonating the aviator. Miss Tierney is the aviator's wife and Miss Calvet the entertainer's jealous partner.

The plot, constructed better than that of many musicals, revolves around more or less inevitable complications resulting when the entertainer is hired to take the place of the aviator at a big party. The performer is a great success, not only with the aviator's wife, but also, by appearing wise and saying little, he obtains a valuable order saving the aviator's firm from bankruptcy. Finally the aviator realizes his true love for his wife. Then, as a joke, he tries to make his wife believe she had spent the night with the impersonator rather than her husband. After some doubts are created, she realizes it was her husband.

Included are several effective specialty numbers which give Kaye full scope for his diversified talents. The songs, all by Sylvia Fine, are "On the Riviera," "Popo the Puppet"—a charming novelty, "Rhythm of a New Romance" and "Happy Ending."

The work of the producer, Sol C. Siegel, and of the director, Walter Lang, are top notch. The screenplay was by Valentine Davies and Phoebe and Henry Ephron from the play by Rudolph Lothar and Hans Adler as adapted by Jessie Ernst.

Reviewed at the home office, *Reviewer's Rating: Excellent*—M. Q., Jr.

Release date, May, 1951. Running time, 90 minutes. PCA No. 14863. General audience classification. Henry Duran and Jack Martin..... Danny Kaye
Lilli..... Gene Tierney
Colette..... Corinne Calvet
Marcel Dalig, Jean Murat, Henri Letondal, Clifton Sundberg, Sig Ruman, Joyce Mackenzie, Monique Chantal, Marina Koshetz, Ann Codee, Mari Blanchard, Ethel Martin, George Martin, Vernal Miller, Rosario Imperio, Antonio Filauri, Charles Andre, Franchese Di Scaffa, Joy Lansing, Eugene Borden, Albert Polet, Andre Toffel, Albert Morin, George Davis, Tony Laurent, Peter Camlin, Jack Chieff

TV to Cover Meetings Of Los Angeles Council

Los Angeles exhibitors, who say they have been harder hit than any in the country by television, were let in for additional "special event" competition last week when the City Council voted to permit television coverage of its meetings. Action stemmed from a request by Station KTLA for the same privileges which local radio stations have had. Loudest in favor of the action was Councilman John Holland, a television dealer. No limitation was established as to coverage or stations.

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The National Spotlight

ALBANY

April openings for a number of area drive-ins were marked by better weather and stronger business than last year. With the opening over the week-end of Fabian's Saratoga and Auto-Vision, Don Hallenbeck's Indian Ladder, and John and Peter Marotta's Carmen, all Albany area automobile theatres have swung into action. . . . Percentage pictures are on the increase for drive-ins of the exchange district. . . . Formal announcement was made that Lou Goldstein, former assistant chief buyer for Schine circuit, has become a partner with Harry Lamont in the Vail Mills drive-in, and has acquired an interest in Lamont's River-view drive-in at Rotterdam Junction. Mr. Goldstein is buying and booking the Vail Mills. Gerald Schwartz is also a partner in these theatres. . . . Dominick Carillo is buying and booking his Hudson River drive-in at Stillwater, while his sister, Mrs. Rose Willard, is performing the same job for the Bennington drive-in, Bennington, Vt. . . . Chase Hathaway is buying and booking for his Hoosick and Ft. Warren (Castleton, Vt.), drive-ins. . . . Anthony Dexter made three appearances at Fabian's Palace for the opening of "Valentino."

ATLANTA

Trade in theatres and drive-ins off due to the cold snap. . . . Playing are: Loew's Grand, "Father's Little Dividend"; Rialto, "Born Yesterday," third week; Paramount, "Follow the Sun"; Roxy, "Gun Crazy" and "Indian Scout"; Peachtree Art, "Hamlet," third time. . . . Visiting were: Paul Engler, Famous Theatre, Birmingham, Ala.; J. S. Tanksley, theatre owner in Georgia; Jay Solomon, Independent theatre, Chattanooga, Tenn.; Pete Brice, Pal Amusement, Vidalia, Ga.; Bill Yarbrough, Emily, Hartwell, Ga.; Ernest Ingram, Lineville, and Ashland, Ala., theatre owner; Joe Fink, Garden Hills and Buckhead theatres, and Sam George, Paramount theatre. . . . The following drive-ins have opened for the spring and summer months: Moonlite drive-in, at Trion, and the Skyway at Cartersville, Ga. . . . The Wil-Kin Theatre Supply Co., has just installed Cycloramic screens to the Young drive-in, Cooksville, Tenn., and Henn's circuit of theatres with headquarters in Murphy, N. C. . . . O. C. Lam, president Lam Amusement Co., Rome, Ga., was seen on the row after a spell of illness. . . . F. B. Pierce, is the new owner of the Victory theatre, Louisville, Ala. Its former owner was H. C. Hortman.

BALTIMORE

Plenty of variety in the eight new pictures offered at the first run films which include "Up Front," at Loew's Century; "Three Husbands," at the Hippodrome, with vaudeville; "Ma and Pa Kettle Back

on the Farm," at Keith's; "14 Hours," at the New theatre; "Raton Pass," at Warners' Stanley; "Fury of the Congo," at the Mayfair; "Hunt the Man Down," with reissued "Night at the Opera," at the Times and Roslyn; "The Thing," at the Town. "Cyrano de Bergerac" went into a fourth week at the Little and the World offered two reissues; "Facts of Love," with "Lucrezia Borgia." . . . Betty Bunjon, Loew's Parkway, promoted from student manager to assistant manager to Charles McCleary and Mary Dick, former usherette, succeeds Miss Bunjon as student manager. . . . The Dicus Tragedy Fund stage and screen show put on two nights at the Monroe sponsored by the *News-Post* and owners of the theatre, Joseph Walderman, Morris Oletsky and Morton H. Rosen, was a success and added a sum to the fire stricken family. . . . J. V. Airey, manager of the Homewood in the Schwaber circuit, discovered the office ransacked and the safe battered. . . . For "Up Front," at Loew's Century, Joseph G. Samartano, Loew's city manager, and publicity man Jack Sidney arranged a tie-up contest with the *News-Post*. . . . Robert Morris, Town, also had a contest in the *News-Post*.

BOSTON

Two bright spots—"Up Front" at the Memorial and "The Mating Season" at the Metropolitan were noted. Both will hold. The Majestic reopened with the roadshow engagement of "Tales of Hoffman" with a benefit premiere. The Copley theatre is set to reopen in May with "Prince of Peace." . . . The Boston Motion Picture Operators Union, IATSE No. 182, will hold a "movie preview" party on May 15. Bernard J. Lynch is chairman. . . . The Graphic Theatres circuit, Newell Kurson, general manager, has taken over the Merrimac drive-in on the Nashua, N. H., line from Joseph Bornstein, with the opening date set for April 19. The deal included a sale of property. Rodney Croft has been appointed manager. The circuit has redecorated the property and has added a new kiddie's playground, new RCA booth equipment and has enlarged the concession building. The name will be changed to the Nashua drive-in, making the third ozoner now in operation by the circuit. Its Bangor drive-in, opening May 4, will raise its prices this year to 55 cents from 50 cents, while the new Rockland, Maine drive-in, opening June 1, will charge 60-cent admissions.

WHEN AND WHERE

April 25: Spring meeting, board of directors, Kansas-Missouri Theatres Association, Kansas City, Mo.

April 30-May 4: Convention, Society of Motion Picture and Television Engineers, Hotel Statler, New York.

May 7-8: Annual convention, North Central Allied Independent Theatre Owners, Inc., Hotel Nicollet, Minneapolis, Minn.

May 7-8-9: Annual convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock, Ark.

May 9: Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.

May 9-12: Annual International Convention, Variety Clubs, Bellevue-Stratford Hotel, Philadelphia.

May 14-15-16: Board of Directors meeting, Allied States Association, Phillips Hotel, Kansas City, Mo.

May 15-16-17: National Equipment Show & Drive-in Theatre Owners' convention, Municipal Bldg., Kansas City, Mo.

May 21-22-23: Mid-summer convention Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

June 24-25-26: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

BUFFALO

Charles Daniels has resigned as manager of the Kenmore, a Paramount community house, to re-enter the Navy. . . . Elmer F. Lux, city councilman-at-large and general manager of Darnell Theatres, has been named a vice president of the 1951 Cancer Crusade, in charge of the governmental division. . . . Justice Lee Ottaway of Supreme Court has signed a show cause order directing License Director John P. Rollek to show why a license revocation proceeding against the Old Vienna theatre should not be transferred to the Appellate Division for review. . . . Lou Jaffe, who comes to town from Loew's Midland in Kansas City, is the new manager of the Shea Elmwood, succeeding Thomas J. McMahon, Jr., who takes over the management of Shea's North Park. Don Measer is leaving the North Park to join the Shea's Buffalo house staff. . . . There now are 197,592 TV sets in the Buffalo area, a jump of 6,681 over March 1. . . . Frank Bassett has been named manager of the Lyell theatre in Rochester. Mr. Bassett, who has been at the Dipson Bailey, is succeeded there by Frank Kennedy, formerly of the Basil circuit. . . . Robert Davis is the new manager of the Bradford theatre in Bradford, Pa.

CHICAGO

Biggest thing in the Loop this week by far was the combination of Josephine Baker in person and "Lullaby of Broadway" on screen at the Chicago. Also doing well

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were "Payment on Demand," at the Woods; "Up Front," Grand; "Mating Season," Oriental; and "Cyrano de Bergerac," Selwyn. . . . Academy Award influence was felt strongly at neighborhood houses. "Born Yesterday" did terrific business on its first subsequent runs. Double billing of "All About Eve" and "Sunset Boulevard" also paid off handsomely. . . . Newest device used by neighborhood houses to stir up business is "Sweetheart Night" at the Manor on the North side. Theatre admits free any female escorted by her sweetheart on Thursday night. . . . The 11th Chicago area drive-in opened, the ABC at 147th and Western. . . . When "Bitter Rice" closes in two weeks at the World Playhouse, art house, it will have racked up a record 17-week run. Approximately 300,000 Chicagoans will have seen the film by then. . . . Nate Platt, Balaban and Katz executive, off to Hollywood to encourage some of the movie stars to make personal appearances at the circuit's Chicago theatre. . . . Norman Kassel, Essanex advertising manager, announced plans to open his own advertising agency to handle theatrical accounts.

CINCINNATI

"Father's Little Dividend" is doing better than 85 per cent over average at the RKO Grand, while "Up Front" is garnering an estimated 60 per cent over the established house figure at Keith's. "The Thing" is doing nicely on a moveover week at the RKO Grand. Other current offerings include: "Samson and Delilah," RKO Albee; "Inside Straight," RKO Palace; "Abbott and Costello Meet the Invisible Man," Capitol; "Bitter Rice," second week at the Cox, legitimate house, and a fourth week of "Cyrano de Bergerac" at the suburban Guild theatre. . . . The Cincinnati Variety Club, Tent No. 3, and a group of local theatremen are combining forces for a testimonial dinner to be tendered Phil Chakers, head of a Springfield (Ohio) circuit bearing his name, on May 7, in honor of his having been selected as the "Exhibitor of the Year" by *Look Magazine*. . . . Jesse L. Lasky met with exhibitors and members of the press and radio, April 13, in advance of the opening of "The Great Caruso." . . . James Woods, previously manager of the suburban Mariemont theatre, has been named manager of the Twin drive-in, the only outdoor theatre within the city limits. He succeeds Ben Cohen, resigned. . . . Despite the statewide agitation to ban Bingo as illegal, the game still is in active operation here "for charitable purposes," and continues to make appreciable inroads on theatre box offices, particularly at the neighborhoods. . . . George Turlukis, operating the Ramona Drive-in, at nearby Hamilton, "celebrated" Friday, the 13th, by admitting free every 13th car and its occupants. . . . Carl Rogers has been transferred from manager of the Broad theatre, in Columbus, to manager of Loew's, in Dayton, Ohio, succeeding William Reisger, who resigned to become city manager for Wolfberg Theatres in Denver.

CLEVELAND

Drive-in theatre owners report very good business during their opening week in spite of continued cold and wet weather. Indoor

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theatres, however, report business is below normal. Current effort to boost indoor business is to present Academy Award pictures, doubling "All About Eve" with "Born Yesterday"; "All About Eve" with "All the King's Men," etc. "Cyrano" on a limited roadshow policy of \$1.80 top, is now in its sixth week at the Lower Mall. . . . Max Mink filled his RKO Palace for a Friday the 13th midnight horror show. . . . Frank Slavik of the Palace theatre, Tiltonsville, has acquired a lease on the Mumac, Middlefield. . . . Loew division manager Frank Murphy subbed at Loew's Akron for manager Frank Hensen on vacation. . . . Abe Kramer, Variety Club chief barker, states a deal for the sale of the Variety Club house at 3760 Euclid Ave. is pending. . . . N. Spayne has completed redecorating and re-furnishing the Southern theatre, Akron.

COLUMBUS

"Bird of Paradise" playing as a single feature at Loew's Ohio, "I'd Climb the Highest Mountain" at the Palace, "The Great Missouri Raid" at the Broad and "Raton Pass" at the Grand. . . . Ohio Senate committee on taxation recommended for passage Bill No. 258 to limit to three per cent the admissions tax that may be charged by municipalities. Independent Theatre Owners of Ohio supported the bill. . . . Midwestern Booking Agency, representing 15 independent theatres, has resigned from the Independent Theatre Owners of Ohio "in protest of the failure of that organization to actively oppose" reinstatement of the state three per cent tax. Such a measure is pending in the Ohio Legislature. . . . Safety Director Donald Cook ordered the city's 30 bingo parlors closed, effective April 14. . . . Jesse L. Lasky, associate producer of "The Great Caruso," was guest at a press dinner. . . . Universal-International starlets Piper Laurie and Tony Curtis will be here April 27 to meet Donna Morrison, 15-year-old Upper Arlington sophomore, winner of fourth prize in a contest conducted in *Modern Screen* magazine.

DALLAS

First run films playing were as follows: "Up Front," Majestic; "Ma and Pa Kettle Back on the Farm," Palace; "Redhead and the Cowboy," Melba; "Lightning Strikes Twice," Rialto. The Dallas theatre played "No Orchids for Miss Blandish," and the

Downs drive-in had "Messenger of Peace." . . . The Interstate PBX switchboard operator is giving out the starting times of all features at their houses via the phone, courtesy of R. J. O'Donnell, vice-proxy and general manager of Interstate circuit. . . . Also from San Antonio comes news that the latest free film craze is a drive-in where patrons are served a hot dog in a blanket these chilly nights while they "look and eat." . . . Charlie D. Freeman, road show booker for Interstate circuit in Texas and New Mexico, is spending some time in Los Angeles on a combined business and pleasure trip.

DENVER

As a result of the Eagle-Lion merger with United Artists, the local exchange force are looking for jobs. . . . Charles Klein, of the Black Hills Amusement Co., vacationing here and Colorado Springs, before returning to Rapid City, S. D. . . . Richard Klein, Black Hills Amusement Co., vacationed here and other places. . . . John Bertalero, Black Hills Amusement Co., back from California vacation. . . . Mrs. Tom Bailey, wife of the Lippert franchise owner, operated on at St. Luke's Hospital, and recuperating nicely.

DES MOINES

The management of the Bel-Air drive-in, Davenport, which was purchased recently by John G. Koletis of Rock Island, has been reorganized. Mr. Koletis is president; Sam Shlaes, Moline, vice-president; Robert Danico, Rock Island, secretary, and State Senator Charles F. Carpenter, East Moline, chairman of the board. . . . Leo Heaton, owner of the Central City house, has been named manager of the Town in Cedar Rapids. Mr. Heaton will continue to operate his own theatre. . . . About 150 persons attend Variety Club's dinner dance. . . . John Vannatta has resigned as manager of the Valley and Rialto theatres in Missouri Valley. . . . The Thompson theatre has been sold to Henry Neibergall of Mason City. . . . Joe Kinsella has resigned as manager of the Gem in Charles City. Mrs. Royce Winkelman will replace Kinsella. . . . The new Royal, Cumberland, held its grand opening. The house was renamed after a contest among theatre patrons. . . . Al Daff, New York, director of world sales for Universal-International, and C. J. Feldman of Omaha, were here for a meeting with the company's Omaha and Des Moines salesmen.

DETROIT

First-run business has been showing a slight improvement in the past several weeks. "Valentino" brought out the first boxoffice line in months. Dillon Krepps, manager of the United Artists, received permission from the common council to change Bagley Ave., the street the U. A. is located on to "Valentino Ave." for the duration of the run of the film "Valentino." Palms is showing "Up Front" and "Oh Susanna." Fox is featuring "I Can Get It For You Wholesale." "Father's Little Dividend" at the Michigan is doing fine as it goes into its second week. "Royal Wedding" is winding up its fourth week at the Adams. A double bill at the Madison offers "Lightning

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Strikes Twice" and "Missing Women." . . . Forrest C. Thrasher has been promoted to manager of the first-run downtown. . . . Sam Carver has formed S. C. Theatre Company with offices in the Park Theatre Building. . . . Allied Theatres of Michigan held a film clinic at Lansing, Michigan. Operation of COMPO, forced selling, and effect of television on boxoffice were discussed. Joseph Denniston was guest of honor at a testimonial dinner celebrating his many years in show business.

HARTFORD

New downtown attractions included "The Groom Wore Spurs" and "Double Crossbones," at the Allyn; "Payment on Demand," at the Strand; and "I Can Get It for You Wholesale," at Loew's Poli. . . . George Hudak has resigned as manager of the Newington theatre, Newington, Conn. No replacement has been announced as yet. . . . Elihu Glass, owner and operator of the Majestic theatre, West Springfield, Mass., has been appointed director of The Playgoers of Springfield, Mass. . . . Ralph Carenza, assistant manager of the Warner Strand theatre, New Britain, Conn., has been promoted to manager of the Warner Art theatre, Springfield, Mass., succeeding James W. Cotoia, who has resigned to become manager of E. M. Loew's Hartford drive-in at Newington, Conn. . . . Joseph Ruggerio, manager of the Lyric theatre, Hartford, has been named to the advertising and promotion committee of the Park St. Board of Trade in Hartford. . . . Daniel A. Peters, 77, formerly owner of extensive theatre interests in Bristol, Conn., is dead.

INDIANAPOLIS

Y & W Theatres at New Castle have asked an injunction to keep local authorities from interfering with bank night, claiming it's a business stimulant and not gambling. Exhibitors in Kokomo and Mt. Vernon dropped similar devices last week. . . . Herman Morgan has switched from ELC to the Republic sales staff, Irvin Dreben from ELC to Screen Guild. Both made the changes before the sale of ELC to UA was announced. . . . Marc Wolf, chief barker of Variety International, has been "on the road" officially 92 days since he took office last May. . . . Mr. and Mrs. John Alexander have acquired the Ritz at Mooresville from William McNabb. Harold C. Gwaltney will operate the Star at Fort Branch after May 5. . . . Maurice Brazee, new city manager for the Greater Indianapolis Amusement Company, was in New York to call on booking agents last week. . . . Mrs. Mabel Roe has succeeded Eddie Zeyen as booker for Marcus Enterprises. . . . The Indianapolis American Association baseball club will discontinue television this season, after trying it two summers. But all games will be broadcast.

KANSAS CITY

"Bitter Rice" is in its fourth and last week at the Esquire. . . . "It Happened One Night" is the next picture in the series "The Film Then and Now" at the Atkins auditorium sponsored by the William Rockhill Nelson Gallery of Art and the Fox Midwest Theatres. . . . "Cyrano de Bergerac" is in its fourth and final week at the Kimo.

. . . "Father's Little Dividend," with "Johnny One-Eye," is in its second week at the Midland. "The 13th Letter" is at the Fairway, Tower and Uptown first runs; all three theatres also showing "Panic in the Streets." "Only the Valiant" started at the Paramount. The RKO Missouri is showing "Raton Pass." . . . William Gaddoni, MGM branch manager, has promoted Woodrow Sherril, Southern Kansas salesman, to the city sales position, succeeding E. R. Golden, resigned. Robert Johns, salesman, moves from northern to southern Kansas; Vernon Smith from Missouri to northern Kansas; and Roger Leeton, head booker and office manager, goes on the road in Missouri.

LOS ANGELES

"Valentino" made its local debut on the screens of the Pantages and Hillstreet theatres, while other newcomers included "You're in the Navy Now" at the Los Angeles and Chinese group, "Only the Valiant" at the three Warner houses, and "Al Jennings of Oklahoma" paired with "Operation X" at the Orpheum and Hawaii. . . . Regular price run of "Samson and Delilah" started at the two Paramounts, "Father's Little Dividend" played at Loew's State and the Egyptian, and "Abbott and Costello Meet the Invisible Man" was at the United Artists houses. . . . "Cyrano de Bergerac" was in its sixth month at the Fine Arts. . . . Shutdowns of the past few weeks included the Laemmle brothers' Dale, Bill Kupper's Loma and Vic Walker's Surf. . . . A group of Film Row regulars planned to join Sherril Corwin and Jay Sutton in a junket to Santa Barbara for the opening of their Airport Drive-in, which will be managed by George Caldaras. . . . Mr. and Mrs. Hugo Jorgenson of the Main theatre in Rugby, Idaho, visited Film Row. . . . Back from a Seattle and Denver sales trip was Sonney Amusement Co. salesman Dave Drabman. . . . Named as manager of the Needles theatre by the Western Amusement Co., was Ed Crauch, with Chester Bostick going over to the Palms in El Centro.

LOUISVILLE

The Downs theatre, a subsequent run neighborhood theatre controlled by Leo Ciacio, has joined with other theatres in the city, in the running of special children's programs on Saturday matinees. . . . According to the owners of the Family drive-in theatre now under construction in Charlestown, Indiana, the theatre is now going into the finishing stage and they expect to be able to hold formal opening on or about May 3. . . . William Metzger, who, for quite a number of years held the reins at the Fourth Avenue Amusement Co., subsequent run downtown Rex theatre here, has been given the management of the first run Strand theatre. Mr. Metzger replaces Nelson Miller who is in the armed services. Taking Mr. Metzger's place at the Rex, is Buford Walker. . . . Out-of-town exhibitors seen on the row recently included: Luther Knifley, Art, Knifley, Ky.; Lewis Baker, Star, West Point, Ky.; J. B. Minnix, Southland, London, Ky.; Louis Chowning, Sky-Line drive-in, Madison, Ind.; L. M. Denton, Shepherd, Shepherdsville, Ky.; Bob Enoch, State and Grand, Elizabethtown, Ky.; Ava Moore, Orpheum, Mitchell, Ind.;

and Roy E. Hahn, Gypsy drive-in, Bardstown, Ky. . . . W. A. Haynes, who formerly operated a roadshow circuit in Kentucky, has converted a store building in Campbellsburg, Indiana, to a regular theatre, which he has equipped with 16mm projection equipment.

MEMPHIS

"Good pictures, good business," said first run managers in Memphis as attendance was definitely on the increase at all theatres. Loew's Palace opened "Payment on Demand." Loew's State started strong with "Up Front." Malco had a big opening with "Call Me Mister." Strand reported bang-up attendance with "The Admiral Was a Lady." Ritz held over "Bitter Rice" for a third week. Warner held over "Sword of Monte Cristo." . . . W. F. Ruffin, Sr., and W. F. Ruffin, Jr., Ruffin Amusements Co., Covington, Tenn., were in town booking and buying for their chain of shows and drive-ins. . . . Grady Cook, owner of Joy Theatre at Pontotoc, Miss., and editor of the newspaper there, announced his candidacy for lieutenant governor of Mississippi. . . . H. L. Boyd, owner, opened Tommie's drive-in at Kennett, Mo., for the season. . . . Robb & Rowley opened the Pines Drive-in, Little Rock, and Gordon E. Longacre opened Mena Drive-in, at Mena, Ark. . . . Herb Kohn, Malco; Vernon Adams, Warner Bros.' branch manager, and R. L. Bostick, manager of National Theatre Supply, will represent Memphis Variety at the Philadelphia national Variety meeting May 9. . . . Mid-South exhibitors shopping and booking on Film Row included B. F. Jackson, Ruleville; Clara Mae Davis, Drew; S. D. McRee, Coffeeville; Leon Roundtree, Holly Springs; and Amelia Ellis, Mason.

MIAMI

Film fare included "Tomahawk," Carib, Miami, Miracle; The Redhead and the Cowboy, Florida, Sheridan; Inside Straight, Embassy, Variety; "The Lemon Drop Kid," Paramount, Beach; "Wyoming Mail," Town, Cameo; "Target Unknown," Gateway; "Kon-Tiki," Flamingo and "Cry Danger" at the Olympia with a stage show. Town ran a midnight showing of "Ma and Pa Kettle Back on the Farm." . . . The \$110,000 Liberty drive-in, for which an application was granted by the National Production Authority, was expected to apply for a recommendation for a zoning variance. Appellants were Murphy and Mills Corporation. . . . James Camp, who has been relief manager, has been named manager of the Wometco Bunche theatre, scheduled for a benefit May 18 opening. . . . A local one-man crusade to enforce antiquated Sunday "blue laws" was unsuccessful in making his charges against Mitchell Wolfson, co-owner of Wometco Theatres, stick. The direct charge was against the Miami Theatre "keeping open doors" on Sunday.

MILWAUKEE

Steve Broidy, president of Monogram, and Harold Wirthwine, western divisional manager, were in Milwaukee to attend the funeral of Charles Trampe, who was a director of the company. . . . Eric Brown, Plymouth, Wis., attended the Iowa Allied State Con-

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vention. . . . Two more outdoor theatres have opened here. The Victory and 41 Twin opened April 11. The Bluenound opened the week before. . . . At the St. Cloud Tower and Oriental theatres a special matinee was planned showing "The Wizard of Oz" last week. . . . "Rawhide" was featured at the Fox-Palace while held over at the Wisconsin "Abbott and Costello Meet the Invisible Man" was a holdover. At the Warner "Raton Pass" was shown.

NEW YORK

Five new first-run films were scheduled to open this week at theatres on and around Broadway. They included: the French "Minne" at the Paris; "The Brave Bulls" at the Rivoli; "Valentino" at the Astor; "Raton Pass" at the Palace; and "Lucky Nick Cain" at the Globe. . . . "The Sword of Monte Cristo," filmed in the new Supercolor process, will have its first New York showing at the Mayfair theatre April 21. . . . Gus S. Eysell, executive vice-president of Rockefeller Center, was due back from Europe at the early part of this week.

MINNEAPOLIS

Radio City is showing "Father's Little Dividend." The State is playing "Up Front." "The Thing" is playing at RKO Orpheum. "Bird of Paradise" is at the Lyric. The Gopher is showing "Air Cadet." A double bill at RKO Pan features "Up in Arms" and "They Got Me Covered." In addition to its screen bill, the Princess, a neighborhood house, had as a stage attraction. . . . Bright spot in this area is that small town box office grosses are showing a healthy upward trend. In communities hit by spring floods, theatres are still operating and there have been no reported closings. Exchanges are still making deliveries on time in spite of flooded highways in some parts of the state. Trucks haul films as far as they can go and from there the railroads take over the final end of the deliveries. . . . Visitors in town this week included: Eddie Swanson, Auditorium theatre, Red Wing; Leo Gillis, Gillis, Wahpeton, North Dakota; L. E. Jorgenson, Regal, Salem, South Dakota; and B. A. Haufli, Ritz, De Smet, South Dakota.

NEW ORLEANS

Theatre owners calling were F. G. Pratt, Jr., Vacherie, La.; Harold Dacey, Lockport and Raceland, La.; Max Connert, Newton, Miss.; Ira Phillips, Moreauville, La.; I. M. Gauthrie, White Castle, La.; Mrs. David Lutzer, Bossier City, La.; G. Allen, Camden and Butler, Ala.; Frank Ollah, Albany, La.; A. L. Royal, Meridian, Miss.; Hank Jackson, Hattiesburg, Miss.; and Frank Smith, Grand Isle, La. . . . John Harvey has taken over the late A. J. Rayford's Ray theatre, Turkey Creek, La., which he converted to 16mm operation. He also owns and operates the Nabor, a 35mm in Oberlin, La. . . . Allied Theatre Gulf States' regular board meeting was to be held Tuesday, April 17. . . . A. L. Royal, secretary-treasurer of the Mississippi Theatre Owners Association, is asking all industry persons here to reserve June 24-25-26 to attend the annual convention at Biloxi, Miss., and for which an elaborate program of discussion and activities has been scheduled.

The National Spotlight

OKLAHOMA CITY

A major shift in theatre management personnel in the Oklahoma City area was announced here by Warner Bros. Paul Townsend, a veteran of 21 years in the Warner organization here, stepped up to the district managership of Warner operations. He succeeds M. D. Brazee, who resigned to accept an important theatre executive position in Indianapolis. Succeeding Mr. Townsend at the Midwest will be Joe Real, who has supervised the Warner and Sooner theatres, also in the Warner chain. Replacing Mr. Real is Al Hendricks, who moves in with Warner from the manager's office at the State theatre. . . . Earl Murray, manager of the Rex theatre in Tulsa, was charged in common pleas court in setting up a lottery as a result of "bank night" drawings at the theatre. . . . Lee O. Daniel, Jr., manager of the Delman theatre in Tulsa, had a special horror program for Friday, April 13. . . . Theatre owners in Durant, Okla., have asked the city council to repeal an ordinance banning Sunday night picture shows.

OMAHA

Three holdovers and good crowds at the other two first-runs all add up to continued spring at the Omaha boxoffice. . . . Mort Eichenberg, Jr., RKO salesman, will return for at least a month of work after processing in the Army Air Corps. . . . Tri-States Theatres was to open drive-ins at Council Bluffs, Sioux City, Grand Island and Hastings. . . . Marvin Hinrichs, former Orpheum student manager before joining the Marines, visited here before heading back to Pendleton, Ore. . . . Nebraska exhibitors had a fourth straight weekend of snow.

PHILADELPHIA

World premiere of "The Scarf" at Warners' Aldine this week with the personal appearance of Mercedes McCambridge to promote added interest in the opening, focused wide attention on the screen. . . . Local Variety Club is renovating its headquarters at the Bellevue-Stratford hotel in anticipation of the International Variety convention. . . . Charles Goldfine opened his incity South City drive-in for the new season. . . . Leon Stern, who has been associated with the theatre vending business for 28 years, has been made secretary-treasurer and a partner in the Charles Sweet Company headed by Charles Amsterdam. . . . The

Reading and Mt. Penn drive-ins in the Reading, Pa., area reopened for the season with Eugene Plank, manager of the Ritz there, named manager of the Reading and succeeded at the Ritz by Earl Arnold, manager of the Regent and Strand, Elmira, N. Y. The Mt. Penn has Melvin Katz, former Warner theatres manager in Pottstown, Pa., as manager. Both drive-ins are now being handled by Fabian Theatres. . . . Max Miller, formerly with Eagle Lion Classics, handling the publicity, advertising and exploitation for United Artists here. . . . A. Joseph DeFiore, manager of the Park, Wilmington, Del., extended operations one day and the house is now open Wednesdays through Sundays. . . . Bob Carpenter's Kerry drive-in, Wilmington, Del., scheduled for a May opening with William B. Russell as manager. Also opened in the same area was Robert P. Maclary's Pleasant Mills drive-in. . . . Dick Edge, former manager of the Pike, Claymont, Del., who became associated with Hallmark Productions, has been assigned to the Delaware, New Jersey, Eastern Pennsylvania and New York area.

PITTSBURGH

Charles Feldman and A. E. Daff, Universal world sales chief, here for the testimonial dinner for Pete Dana, Chief Barker of the Tent No. 1, Variety Club of America, upon his promotion with the Universal-International organization. . . . Following his transfer to New York, Mr. Dana resigned the Variety Club post and was succeeded by John Walsh, manager of the Fulton theatre. . . . "Cyrano De Bergerac" will be shown at the Art Cinema at road show prices. It will bring to an end a record-breaking 17-week run of "Bitter Rice". . . . Bob Bowman of Erie won the top price of \$1,000 in Warner Bros. nation-wide exploitation campaign. Jimmy Totman, Mr. Bowman's district manager, received \$250 for a special award given by Harry Kalmine. . . . For his work at Greensburg's Manos theatre, Sammy Gould picked up a \$250 Savings Bond. . . . Jessie L. Lasky was here beating the drums for "The Great Caruso". . . . Joe Gelman has closed his Grand theatre in suburban Duquesne.

RICHMOND

Five openings at first-runs are "Father's Little Dividend" at Loew's; "The Mating Season," Colonial; "Operation Disaster," National; "The Thing," Byrd and State; and "Lucky Nick Cain" at the Capitol. Booker T. playing "Iroquois Trail" and "Southside 1-1000" in a split week with "Prehistoric Women" and "Undertow" at the Walker. . . . Linwood Everett, doorman at the Colonial, died April 9. . . . Morton G. Thalheimer Jr. (Neighborhood Theatres) is working with the Virginia State Headquarters of the National Cerebral Palsy campaign as coordinator of the theatre division. The Virginia MPTA has just issued a bulletin to all Virginia exhibitors on the campaign. . . . Loew's is working out a campaign for "Father's Little Dividend" with Libby's baby foods, local diaper services, and Quality Bakers of America.

SAN ANTONIO

Jay Truex, head of the local Azteca Film Exchange, returned recently from business trips to Los Angeles and Saint Louis. . . .

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W. N. Davis, who was recently connected with Windy Daniels in Seguin, Texas, has reopened the Tex theatre, Poth, Texas, with Mexican 16mm product on midweek showings only. . . . The Majestic played host to some 70 war veterans from Brooks Army Medical Center to see the first showing of "Up Front" four days before its regular run at this ace downtown Interstate house. . . . Chester Nunn, former assistant manager, Texas, is back in the army as captain. Rollie Moore, ex-Broadway manager, took his place at the Texas. The Alamo drive-in started Country Store night Monday, as a weekly feature. . . . "Call Me Mister" opened strong at the Aztec.

SAN FRANCISCO

On Market street marquees: "I Can Get It For You Wholesale" at the Fox, "The Thing" at the Golden Gate, "The Mating Season" at the Paramount, "Manon" at the St. Francis and "Ma & Pa Kettle Back on the Farm" at the Orpheum. Changes in Fox West Coast Theatres Bookers: Jim Cox now booking for San Francisco District; Chuck Doty now handling East Bay District; and Pete Vigna will book for the Valley District. . . . Herman Wobber, west coast division manager of Twentieth Century-Fox, announced the appointment of Alex Harrison, the present San Francisco manager, to the position of branch manager of the Los Angeles office. Jack Erickson, a salesman with the firm for many years, will succeed Mr. Harrison as San Francisco manager. . . . The following Fox West Coast managers have been assigned additional theatres (temporarily): Jack Center, manager of the State, Lodi, will also manage the Ritz, Hanford, replacing Clarence Jensen. Arthur Kloth, manager, Parkside, San Francisco, will also manage United Nations, replacing Don Mitchell, resigned. Lou Singer, manager, El Capitan, San Francisco, also appointed manager of the Noe, replacing Roy Young.

ST. LOUIS

Thursday, April 19, has been set aside for the 1951 Spring Regional meeting of the Motion Picture Owners of St. Louis, Eastern Missouri and Southern Illinois. Representatives from these sections will do their conventioning at the Mark Twain Hotel in Hannibal, Missouri. Main topics of the meeting will deal with the future of the industry. . . . New openings included "Father's Little Dividend" at Loew's State; "Johnny One-Eye" at Loew's Orpheum; "I'd Climb the Highest Mountain" at the Missouri. "Born Yesterday" stayed strong for a sixth week at the Ambassador. . . . Unseasonable weather took the wind out of box office sails. . . . Chic Evans, of 20th-Century Fox, in town on business and promotion.

TORONTO

Openings included "Bird of Paradise" at the Imperial, "Abbott and Costello Meet the Invisible Man" at Loew's Uptown, "Branded" at Shea's, "Valentino" at the Odeon, Toronto, "Payment on Demand" at University and Nottown, "The Red Head and the Cowboy" and "Keep Fit," a British film, at the Victoria and Eglinton, and "The Fat Man" doubled with "High Lonesome" at the Downtown, Glendale, Scarboro, State and Mayfair. . . . "Cyano de Bergerac" remained

for a third week at the International Cinema while "Royal Wedding" at Loew's and "San Francisco" at the Towne Cinema continued for a second week. . . . For its second showing, "Call Me Mister" is supported by "The Crimson Key" at the Tivoli and Capitol. Second run of "The 13th Letter" has "Road House" on the same bill at the Odeon Danforth, Fairlawn and Humbler. . . . Odeon Hyland brought back "Hamlet". . . . Only legitimate house in Toronto, the Royal Alexandra has opened advance sales for "Fantasia" which returns to its screen April 23. . . . Jerome Pickman, acting national director of advertising-publicity for Paramount Films, in Toronto for a few days meeting local industry executives as part of his current tour of the territory since his recent appointment.

VANCOUVER

Gerry Sutherland, former Odeon Circuit supervisor, has been appointed B. C. district manager succeeding Howard Boothe, former Odeon head, who will retire on May 31 but will be on call in an advisory capacity. Earl Hayter, former suburban supervisor of Vancouver theatres, will now take over supervision of all 32 British Columbia theatres of the chain. The Vancouver office Booking Department of Odeon is being transferred to Toronto with Arthur Graburn, head booker here, moving to the Plaza downtown theatre as manager, replacing Ernie Sauer. Mr. Sauer takes over the suburban Fraser with Brenton Kelly moving over to the Dunbar. . . . Victoria's oldest theatre, the Rio, in the Oriental section of the city, a 450-seater owned by Jack Aceman of Vancouver, has closed. . . . Grosses at Vancouver's first-runs are on the upgrade with some strong product on view. Outstanding business was racked up with "Royal Wedding" at the Capitol; "Born Yesterday" at the Strand, and "Halls of Montezuma" on its second week at the Vogue. Also playing: "The Great Missouri Raid" at the Orpheum, "The Iron Crown" at Studio, "Cure for Love" at the Cinema, "The Capture" at the Dominion, "Short Grass," plus stage show, at the Hastings, "Target Unknown" at the Fraser and Plaza, and "Prehistoric Woman" and "Boys in Brown" at the Paradise.

WASHINGTON

New openings included: "Lightning Strikes Twice" at the Warner; "No Orchids for Miss Blandish" at the Trans-Lux; "Blue Lamp" at the Dupont; and "Black Narcissus" and "Stairway to Heaven" at the Little; holdovers included "Valentino" for a second week at the Metropolitan; "Father's Little Dividend" for a second week at the Palace; "Royal Wedding" for a second week at the Capitol; "The Thing" for a second week at RKO Keith's; "14 Hours" for a final week at the Playhouse, with "Tales of Hoffman" scheduled to open for a road show engagement; "Mudlark" for an eleventh week at the Plaza. Carryover for the week was "Three Guys Named Mike" at the Columbia. . . . Bill Saul, executive assistant to Herbert Yates, president of Republic, spent a day with Warner Bros. district zone manager George Crouch, officials of the Coast Guard, and Frank La Falce, publicity director for Warner Bros., discussing plans for "Fighting Coast Guard" which is scheduled shortly to play the Warner theatre.

RKO RADIO PICTURES, INC. TRADE SHOWINGS OF "JUNGLE HEADHUNTERS"

Print by Technicolor

ALBANY, Fox Screening Room, 1052 Broadway, Mon., April 30, 8:00 P.M.
ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Mon., April 30, 10:30 A.M.
BOSTON, RKO Screening Room, 122-28 Arlington St., Mon., April 30, 10:30 A.M.
BUFFALO, Ma. Pic. Operators Screening Room, 498 Pearl St., Mon., April 30, 2:30 P.M.
CHARLOTTE, Fox Screening Room, 308 S. Church St., Mon., April 30, 2:00 P.M.
CHICAGO, RKO Screening Room, 1300 So. Wabash Ave., Mon., April 30, 2:00 P.M.
CINCINNATI, RKO Screening Room, 12 East 6th St., Mon., April 30, 8:00 P.M.
CLEVELAND, Fox Screening Room, 2219 Payne Ave., Mon., April 30, 2:30 P.M.
DALLAS, Paramount Screening Room, 412 South Harwood St., Mon., April 30, 2:30 P.M.
DENVER, Paramount Screening Room, 2100 Stout St., Mon., April 30, 2:00 P.M.
DES MOINES, Fox Screening Room, 1300 High St., Mon., April 30, 1:00 P.M.
DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Mon., April 30, 2:30 P.M.
INDIANAPOLIS, Fox Screening Room, 326 N. Illinois St., Mon., April 30, 1:00 P.M.
KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Mon., April 30, 2:30 P.M.
LOS ANGELES, RKO Screening Room, 1980 So. Vermont Ave., Mon., April 30, 2:00 P.M.
MEMPHIS, Fox Screening Room, 151 Vance Ave., Mon., April 30, 10:30 A.M.
MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Mon., April 30, 2:00 P.M.
MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Mon., April 30, 10:30 A.M.
NEW HAVEN, Fox Screening Room, 40 Whiting Street, Mon., April 30, 2:00 P.M.
NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Mon., April 30, 10:30 A.M.
NEW YORK, RKO Screening Room, 1270 6th Ave. (Preview Room B, 7th Floor), Mon., April 30, 2:30 P.M.
OKLAHOMA CITY, Fox Screening Room, 10 North Lee St., Mon., April 30, 10:30 A.M.
OMAHA, Fox Screening Room, 1502 Davenport St., Mon., April 30, 10:30 A.M.
PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Mon., April 30, 2:30 P.M.
PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Mon., April 30, 1:30 P.M.
PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Mon., April 30, 2:00 P.M.
ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., May 1, 2:30 P.M.
SALT LAKE CITY, Fox Screening Room, 216 E. 1st St. South, Mon., April 30, 1:30 P.M.
SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Mon., April 30, 2:00 P.M.
SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Mon., April 30, 2:00 P.M.
SIOUX FALLS, Hollywood Theatre, 212 North Phillips Ave., Mon., April 30, 10:00 A.M.
WASHINGTON, Film Center Screening Rm., 932 New Jersey Ave., Mon., April 30, 2:00 P.M.

People in The News

IRVING MAAS, vice-president and general manager of the Motion Picture Export Association, left New York this week on an eight-week tour of MPEA markets in Europe and Asia.

C. J. LATTA, managing director of Associated British Pictures Corp., arrived in New York this week aboard the *S.S. Queen Elizabeth* to confer with home-office executives of Monogram Pictures.

JAMES PAGE PAGLIARO, former Metro-Goldwyn-Mayer studio engineer, opened Manon Sound Stages, Inc., in New York last week. Mr. Pagliaro's new company will produce films for theatres, television and non-theatrical fields.

Y. FRANK FREEMAN, JR., will be associated with GEORGE PAL, Paramount producer, in Mr. Pal's future productions at the studio.

LEON FROMKISS, whose contract as vice-president of Samuel Goldwyn Productions expired last week, joined the Music Corporation of America in Hollywood this week as head of the television department. The launching of United Pictures, a new firm in which Mr. Fromkiss is to be production head, has been postponed for the present.

ERIC A. JOHNSTON, on leave as president of the Motion Picture Association of America to head the Economic Stabilization Agency, will deliver the commencement address at the University of Oklahoma, Norman, Okla., June 4.

EDDIE CANTOR and GEORGE JESSEL will be honored at a testimonial dinner featuring a cavalcade of show business to be given by the Jewish Theatrical Guild of America at the Hotel Waldorf-Astoria, New York, May 5.

VINCENT L. HERMAN has been appointed vice-president in charge of television operations for the Jam Handy organization. Mr. Herman's staff will include WILLIAM USKALI, production chief, and FRANK SEAVER, account executive.

BYRON A. Inderbitzen, owner and operator of a Buffalo theatre for 11 years, will supervise the Kingston and Broadway theatres and the 9W drive-in in his new post as city manager for the Walter Reade Theatres in Kingston, N. Y.

WILLIAM K. SEXTON, formerly Baltimore manager for Loew's, Inc., has been appointed city manager for the Walter Reade Theatres in Perth Amboy, N. J. He succeeds HERBERT GORDON as supervisor of the Majestic and Strand there.

NORMAN KASSEL, advertising manager for Essaness Theatres, Chicago, leaves the circuit this week to form his own advertising agency. Assistant advertising manager RICHARD FELIX replaces Mr. Kassel, a 14-year Essaness veteran.

GASTON PRATTE of Quebec was elected to the board of directors of Famous Players Canadian Corp., Ltd., Toronto, last week. He succeeds the late HOWARD P. ROBINSON of St. John, N. B.

ROBERT M. WEITMAN, vice-president of United Paramount Theatres, is visiting houses of Florida State Theatres, Inc.

CLIFF BROWN, Western exploitation manager for Universal-International, has been recalled to service as an Air Force lieutenant.

PHIL REISMAN, RKO Radio vice-president in charge of foreign distribution, flies to Paris at the end of the week for a three-week European business trip.

A. MIKE VOGEL will handle publicity and exploitation for Universal-International's forthcoming product during the next three months in the Western states, CHARLES SIMONELLI, executive in charge of national exploitation, announced this week.

PHIL ISAACS, assistant to HUGH OWEN, Eastern and Southern division manager for Paramount Pictures, was promoted this week to Paramount branch manager for Washington, D. C. He succeeds ALBERT BENSON, who resigned.

SAMUEL PINANSKI, president of American Theatres Corp., and amateur artist, has an oil painting in the current annual exhibit of the Business Men's Art Club in Paine's store, Boston.

B'nai B'rith Cinema Lodge Elects Levine President

The Cinema Lodge of B'nai B'rith, New York, last week elected Martin Levine, Brandt Theatres executive, president, to succeed Albert A. Senft, president of Sterling Sign Co. The following were elected vice-presidents for the coming year: Harold L. Danson, Milton Livingston, Richard Malkin, Louis A. Novins, Arthur H. Schwartz, Robert K. Shapiro and Al Wilde. Jack H. Hoffberg was reelected treasurer and Jack Weissman was elected secretary. Mr. Senft was named chaplain. The officers will be installed at a dinner May 22.

Industry, Neighbors Honor Barney Balaban May 26

Barney Balaban, president of Paramount Pictures, will be guest of honor at a testimonial dinner, sponsored by his friends in the film industry and by his Westchester neighbors, at the Hotel Commodore, New York, May 26. The dinner is a tribute to Mr. Balaban's leadership in philanthropic, patriotic and cultural activities. Beneficiary of the affair will be the Westchester Jewish Center's Community House building fund. Leonard H. Goldenson, Harry M. Kalmine and Harry Brandt are chairmen.

Metro Offers 14 Features In 4 Months

Metro-Goldwyn-Mayer's revised May-July schedule and its plans for the month of August call for the release of a total of 14 pictures, six of them in Technicolor, during the four months beginning May 4. William F. Rodgers, vice-president and general sales manager, announced in New York this week. Five of the 14 pictures are Technicolor musicals.

The company will release the following pictures in May: "The Painted Hills," in Technicolor and starring Lassie; "Home Town Story" with Jeffrey Lynn, Marjorie Reynolds and Donald Crisp, and "Go for Broke," a Dore Schary production with Van Johnson.

The June schedule of four releases starts off with "The People We Love," starring Ray Milland, followed by "Mr. Imperium," in Technicolor with Lana Turner and Ezio Pinza; "No Questions Asked" with Barry Sullivan, Arlene Dahl and George Murphy, and "Excuse My Dust," a Red Skelton vehicle in Technicolor.

The quartet of July releases includes "Kind Lady," starring Ethel Barrymore and Maurice Evans; "Show Boat," in Technicolor, starring Kathryn Grayson; "The Law and Lady Loverly," Greer Garson, and "The Thin Knife" with Walter Pidgeon, Barry Sullivan and Ann Harding.

"Rich, Young and Pretty," in Technicolor with Jane Powell and Vic Damone, will be the first August release. "Calling Bulldog Drummond," starring Walter Pidgeon, and "An American in Paris," a Technicolor Gene Kelly picture, will also be released in August.

Mr. Rodgers also announced that "Teresa," now in its premiere engagement at the Trans Lux theatre, New York, will get special handling at two domestic openings and another in London before the end of April.

Paramount Schedules National Sales Meet Next Week

Paramount will hold its annual national sales meeting April 26, 27 and 28 at the Warwick Hotel in New York, it was announced this week by A. W. Schwalberg, president of Paramount Film Distributing Corporation. Home office and studio executives, division managers, branch managers and the company's special field representatives, will attend. Forthcoming product will occupy a top spot on the agenda, and an important announcement concerning the lineup of future pictures is expected to be issued. Product discussion will include an intensive analysis of films from a merchandising standpoint, with particular emphasis to be given to the means of achieving effective coordination of sales and the advertising, publicity and exploitation departments, Mr. Schwalberg said.

Film Quality Today Cited By Skouras

The motion picture, as a medium of entertainment and education, was the subject of a forum "Are Movies Better Than Ever?" sponsored by the Harvard Law School last week at the Cambridge High and Latin School in Cambridge, Mass. Participating were Spyros F. Skouras, Twentieth Century-Fox president, and Bosley Crowther, film editor and critic of the *New York Times*, who answered the question in the affirmative; and actress Faye Emerson and cartoonist Al Capp, who took the opposite view.

A major portion of Mr. Skouras' remarks was devoted to a listing of a large number of films—American and foreign—to prove the quality of many films today is technically, artistically, educationally and morally superior to ever before.

Mr. Skouras also saw the motion picture as a force in fighting the evils of dictatorship and oppression. "The spirit of freedom inherent in the movies so alarmed Hitler and Mussolini that they banned American pictures. And Stalin today is doing the same thing," he said.

Mr. Capp swung freely at Hollywood and its product, and listed statistics which were later challenged by Mr. Skouras. Miss Emerson said that within five years television shows would be superior to the best "A" films.

Mr. Crowther said that "compared with the great pictures of 15 and 20 years ago, films today are greatly improved." He said there were some producers whose pictures were of little consequence as to quality, but added "there are many more producers who are putting out great pictures of real value."

In response to a question from the audience, Mr. Skouras said that he saw theatre television as the eventual solution to the attendance problem of exhibitors.

Canadian Rank Unit Changes Its Name

Eagle-Lion Films of Canada, Ltd., Toronto, last week changed its name to J. Arthur Rank Film Distributors (Canada), Ltd., in the latest reorganization move of the J. Arthur Rank organization in Canada. Frank H. Fisher, general manager, said the change was intended to remove confusion in connection with the release of Eagle Lion Classics product from the United States. No changes in Canadian personnel are being made. The parent company in England is now known as J. Arthur Rank Overseas Film Distributors, Ltd., he said.

RKO, Rathvon in Deal

RKO Radio will distribute "Happy Go Lucky," produced in Great Britain by Marcel Hellman, according to an agreement reached in New York last week by Ned E. Depinet, RKO Radio president, and N. Peter Rathvon, who financed the production.

IN NEWSREELS

MOVIE TONE NEWS, No. 31—President Truman relieves General MacArthur of his four Far Eastern commands.

MOVIE TONE NEWS, No. 32—MacArthur yields commands to Ridgway. Truman pledges no appeasement in Korea. Eisenhower unifies Europe against Reds. Sports: Fishermen land fair catch. Boatmen shoot rapids.

NEWS OF THE DAY, No. 285—President Truman relieves General MacArthur.

NEWS OF THE DAY, No. 286—UN pushes on in Korea amid peace rumors. MacArthur's dismissal stuns Japan. Party rally hears Truman on Korea. Royal tour. "Mighty Mo" comes home. Swim season for water babies. Battling juniors.

PARAMOUNT NEWS, No. 68—President Truman relieves General MacArthur.

PARAMOUNT NEWS, No. 69—Big celebrations await MacArthur's return. Truman defends foreign policy. Eisenhower inspects allied troops. "Mighty Mo" returns from Korea. Women's AAU swimming championships. Water babies.

TELENEWS DIGEST, No. 15B—President Truman ousts General MacArthur.

TELENEWS DIGEST, No. 16A—MacArthur prepares to leave Japan; Japanese shocked. Ridgway discusses the Korean war. Truman fights back at critics. Stone of Seon returned to England. Sports: Cambridge beats Yale crew.

UNIVERSAL NEWS, No. 447—Truman relieves General MacArthur.

UNIVERSAL NEWS, No. 448—Truman warns the Kremlin in foreign policy address. Boving quads. Medal of Honor. "Big Mo" back. Korean drive continues under new commander. Small fry sluggers.

WARNER PATHE NEWS, No. 70—Truman relieves General MacArthur.

WARNER PATHE NEWS, No. 71—MacArthur leaves Japan for U. S. Truman at Democratic dinner. Eisenhower reviews British Atlantic Pact troops. "Big Mo" returns. Sports: AAU boxing.

"Destination" Scores Record Hit in Japan

The "thank you we are filled to capacity" sign, the Japanese equivalent of America's "standing room only," went up at Tokyo's Gekijo theatre recently when Eagle Lion Classics' "Destination Moon" played that 2,700-seat house. According to Japanese custom, the theatre also bordered the newspaper ads for the picture in red, indicating a solid hit. The picture topped the box office grosses of every Hollywood production of the season in its two-week roadshow run, according to reports from Japan.

MET VS. MOVIES

The movies got singer Robert Merrill into plenty of trouble last week—in fact, they cost him a job. The youthful baritone had been signed for the Metropolitan Opera's spring tour, now under way. Time came for him to join the company, but there was no Mr. Merrill. He was out in Hollywood, working on the Paramount lot on the picture "Aaron Slick from Punkin Creek." His temper up, Rudolf Bing, the Met's new general manager, issued a curt announcement that Mr. Merrill was no longer a member of the opera company. In Hollywood, the baritone confessed to shock and surprise. "I love the Met, but the movies too are an important opportunity," he said. "I feel sick about the whole affair."

Monogram Ready to Up Product

The United Artists purchase of Eagle Lion Classics and the former company's declared intention of concentrating on "A" films leaves Monogram "in the strongest position we've had since the formation of our company," Steve Brody, Monogram president, said in New York this week.

He said his company expected to be in a position to increase its yearly output of "B" pictures by anywhere from 25 to 50 per cent.

Mr. Brody declared the Eagle Lion Classics sale had opened up "new vistas for his company. We can't make all of the 'B's, but Monogram is going to make the best 'B's that are made," he said.

For the 1951 season, Monogram is scheduled to deliver 28 straight features and 12 western. Allied Artists, the subsidiary formed to handle high-budgeted productions, is slated to release six films, of which two—"I Was an American Spy" and "The Highwayman"—are completed. Pre-production shooting on a third—"Disc Jockey"—is under way.

In final preparation are "The Police Story" and "My Wife is Mine," to star Florence Marly. Several other properties, earmarked for Allied Artists release, will be announced shortly. Mr. Brody is expected to return to the coast next week.

Monogram Pictures will hold a regional meeting for branch managers, salesmen and bookers from all branches west of Chicago at the Broadmoor Hotel, Colorado Springs, April 27-28. Morey Goldstein, general sales manager, announced in New York last week. Mr. Goldstein will preside at the meeting, which will hear addresses by Mr. Brody, and Harold J. Mirisch, vice-president.

Coston Resigns Post As Warner Zone Manager

James Coston, Chicago-Milwaukee zone manager for Warner Bros. Theatres, announced in Chicago this week his intention to resign May 1 by mutual agreement with the company. Mr. Coston started in the industry in 1909. He was president of Chicago Theatres Corp. and Coston Booking Circuit in 1930 when he sold the business to Warner Bros. and became Chicago-Milwaukee zone manager. Harry Kalmine, president and general manager of Warner Bros. Theatres, announced that Al Kvool, assistant zone manager, would succeed Mr. Coston upon his retirement.

Theatres Escape New Tax in Canada

OTTAWA: Canadian theatres have escaped a new direct tax increase under a tax schedule announced by the Government. Film houses are affected only by a 20 per cent surtax on the income of theatres operating as corporations.

Approve 8 Projects, Reject Seven

WASHINGTON: The National Production Authority, which administers the building ban regulations, last week approved eight and rejected seven applications—including one from the Schine circuit—to build or repair theatres; hinted at even tighter curbs on construction and admitted that in some cases construction was permitted to continue even after a violation had been discovered.

This week, the NPA announced the setting up of an appeals board to hear cases where applications for an exemption from the regulations on hardship grounds have been turned down. The board also will deal with appeals for increased supplies of steel, aluminum or other commodities. The standards and procedures for making the appeals will be announced shortly.

One report here said that certain building materials would no longer be subject to priority for maintenance and repair. This priority has been used by individual builders without Government authority, and a new NPA orders would declare it invalid for certain key materials.

The Schine application, which was denied, was for permission to build a \$385,000 two-story theatre at Salisbury, Md. Explaining why certain construction is permitted after violations have been found, an NPA spokesman said: "We have taken the stand that a person building illegally should be allowed to try and justify the construction on the same basis as any other person seeking permission to build. If it's a case where our people would have granted the appeal if it had been made properly, we're not going to press compliance action." He added some of the cases involved veterans who had put their entire savings into a projected theatre. "Their violation may be very technical. What would you do?"

The NPA's Rufe Newman, head of the building controls section, has informed Gael Sullivan, executive-director of the Theatre Owners of America and Julian Brylawski, TOA Washington representative, that still tighter controls were being studied. Replying to TOA complaints of violations in the theatre building field, Mr. Newman said that all complaints were investigated.

Wanted

Franchise Holders in every film exchange center for new theatre game, "Movie Sweepstakes."

APPLY TO

THEATRE GAMES, INC.

LAKEWOOD THEATRE
LAKEWOOD, COLORADO

Short Product in First Run Houses

NEW YORK—Week of April 16

ASTOR: Gerald McBoing-Boing... Columbia
Heart Throbs of Yesterday... Columbia
Feature: Fourteen Hours... 20th-Fox

CAPITOL: Going to Blooms... MGM
Movie Oldies... RKO Radio
Galloping Gals... MGM
The MGM Story... MGM
Feature: Abbott and Costello Meet the Invisible Man... Universal-Int.

PARAMOUNT: Once Upon a Rhyme... Paramount
Isle of Sport... Paramount
Feature: The Mating Season... Paramount

RIVOLI: Gerald McBoing-Boing... Columbia
Feature: The Brave Bulls... Columbia

ROXY: Sunny Italy... 20th-Fox
Screen Magazine No. Four... United Nations

Feature: I Can Get It for You Wholesale... 20th-Fox
STRAND: Sentimental Romeo... Warner Bros.
So You Want to Be a Cowboy... Warner Bros.
The Neighbor Next Door... Warner Bros.
Feature: Only the Valiant... Warner Bros.

CHICAGO—Week of April 16

WOODS: "Sugar Chile" Robinson... Univ.-Int.
Feature: Payment on Demand... RKO Radio

GRAND: Cruise Ship... RKO Radio
Feature: Up Front... Universal-Int.

CHICAGO: My Country 'Tis of Thee... Warner Bros.
Feature: Lullaby of Broadway... Warner Bros.

UNITED ARTISTS: A Bone for a Bone... Warner Bros.

Arrow Artistry... 20th-Fox
Feature: I'd Climb the Highest Mountain... 20th-Fox

National Legion of Decency Approves Eight of Ten

The National Legion of Decency this week approved eight of 10 new films, placing "Along the Great Divide," "I Was a Communist for the FBI," "The Man from Planet X" and "Stop That Cab" in Class A-1, morally unobjectionable for general patronage. The following films were put in Class A-2, morally unobjectionable for adults: "Atrocities at Fort Santiago," "Goodbye, My Fancy," "Odette" and "The Prince Who Was a Thief." "Pandora and the Flying Dutchman" received a Class B (morally objectionable in part for all) rating because of "suggestive sequences." The Legion placed "White Cargo" in Class C (condemned), saying "This film contains material morally unsuitable for entertainment theatres. Moreover, it seriously offends traditional and Christian standards of morality and decency."

"Hornblower" Gets Royal Opening in London

LONDON: Warner Bros.' "Captain Horatio Hornblower" opened at the Warner theatre in glamour-starved London last week amid glitter and excitement reminiscent of pre-war days. The Government gave special permission to floodlight the theatre's facade for the premiere after a winter-long ban on all exterior lighting. The bright lights and an audience which included Princess Margaret and Lord and Lady Mountbatten made the occasion London's most exciting night since the royal performance of "The Mudlark" in November. London critics greeted the picture, which stars Gregory Peck and Virginia Mayo, with rave reviews, describing it a superb example of Anglo-American cooperation.

New York Philharmonic Returns to Roxy

The New York Philharmonic-Symphony Orchestra under its director, Dimitri Mitropoulos, will play a two-week return engagement at the Roxy theatre, New York, beginning May 9.

Al Christie Dies at 64

Al Christie, 64, pioneer in the Hollywood production of one-reel comedies, died in his Beverly Hills home April 14, three days after he was stricken with a heart attack.

Born in London, Ont., Canada, Mr. Christie arrived in Hollywood with a stock company. He began his career as a producer for Nestor Comedies. In 1915, he and his brother, Charles, organized Christie Comedies, bringing to the screen such stars as Eddie



Al Christie

Lyons, Betty Compson, Bobby Vernon, Lee Moran, Dorothy Devore and Billy Rhodes. The companies produced such silent hits as "Charley's Aunt," "Up in Mabel's Room" and "Getting Gertie's Garter." Mr. Christie and his brother were the first producers of talking comedies. Their stars included Marie Dressler, Polly Moran, Jimmy Gleason, Charley Grapewin, Ford Sterling and Charley Murray.

Mr. Christie was an employee of Douglas Aircraft Company's welfare department at the time of his death, having retired from pictures in 1942.

Will Protest U. N. Drug Film

H. J. Anslinger, Commissioner of Narcotics for the U. S. Treasury Department, plans to discuss with United Nations authorities a drug film recently completed by the world organization. Commissioner Anslinger hopes, he said, to have the United Nations film unit make the picture, entitled "U. N. Laboratory Aids Fight on Opium Smuggling," conform with the recent Motion Picture Production Code ban on depicting drug addiction.

What the Picture did for me

Columbia

BLONDIE HITS THE JACKPOT: Penny Singleton—We picked this up and played it rather old but still found that the kids and older people liked it very much in this situation. Cannot complain too much. Double billed it with a western. Played Friday, Saturday, April 6, 7.—Rankin Enterprises, Beau Theatre, Belle River, Ontario.

IN A LONELY PLACE: Humphrey Bogart—We didn't do so well on this. Humphrey Bogart of late hasn't been bringing them in like he used to. I did not see the picture but our boxoffice reports weren't too gratifying for mid-week business. Played Wednesday, Thursday, April 4, 5.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

TRAIL OF THE RUSTLERS: Smiley Burnette—This was a most gratifying picture of the old cop and robbers game but they loved it. Smiley Burnette does a nice job in it and got a lot of laughs. Double billed this with Blondie to do favorable week-end business. Played Friday, Saturday, April 6, 7.—Rankin Enterprises, Beau Theatre, Belle River, Ontario.

Lippert

DANGEROUS VENTURE: Hopalong Cassidy—Booked this feature as an added attraction for Saturday matinee only. House average about 192 children in past six months; with this feature, attendance came to 80 children, and 157 adults. Very good. Comments good. Played Saturday, March 10.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

MARCH OF THE WOODEN SOLDIERS: Laurel & Hardy—Booked this for special Saturday matinee with added attraction of free candy, and lots of publicity on house re-grand opening. Opened slow, attendance far below two previous weeks, when house played westerns for added feature. Comments good, patrons request more comedies for enjoyment and entertainment. Played Saturday, March 24.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

STRANGE GAMBLE: Hopalong Cassidy—Booked for the special matinee performance only. Played to only 500 kiddies and 150 adults. . . . Attendance below last week. . . . comments not as good. Played Saturday, March 17.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

Metro-Goldwyn-Mayer

THE HAPPY YEARS: Dean Stockwell—A picture for the whole family—Well done and very well received—Should do well in any situation. Played Sunday, Monday, March 11, 12.—John N. Allison, Vivian Theatre, Carlisle, Ind.

SUMMER STUPID: Gene Kelly, Judy Garland—Here was a nice surprise. This did above average and had just enough corn to go over. The whole cast did well. Played Sunday, Monday, Tuesday, April 4, 5, 6.—John N. Allison, Vivian Theatre, Carlisle, Ind.

Paramount

COPPER CANYON: Ray Milland, Hedy Lamarr—Way above average. Real entertainment that you can't find anywhere but on first class movie screens. Played Wednesday, Thursday, March 21, 22.—Jim Mueller, State Theatre, Centuria, Ill.

EAGLE AND THE HAWK: John Payne, Rhonda Fleming—This feature should prove satisfactory in small town situations. There is plenty of action and the color is good, but the story is pretty hard to figure out. Business satisfactory. Played Friday, Saturday, March 9, 10.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

THE GREAT MISSOURI RAID: MacDonald Carey—Well done picture for a small town. Can't go wrong on this one, boxoffice held up well for midweek. Played Tuesday, Wednesday, Thursday, April 3, 4, 5.—Albert Hefferan, Ewart Theatre, Ewart, Mich.

LET'S DANCE: Betty Hutton, Fred Astaire—Another fine picture from this studio. No Academy Award winner but will please your customers and you, too. Book it now. Played Sunday, Monday, Tuesday, March 18, 19, 20.—Jim Mueller, State Theatre, Centuria, Ill.

MR. MUSIC: Bing Crosby—A fine product that means real entertainment for your customers and green stuff in the box office. Buy it and book it now—should be a natural in any situation. Played Sunday, Monday, Tuesday, April 8, 9, 10.—Jim Mueller, State Theatre, Centuria, Ill.

THE REDHEAD AND THE COWBOY: Glenn Ford—A good picture for small towns. Doubled with Bowery Boys in Bowery Battalion and did very well. Played Friday, Saturday, April 6, 7.—Albert Hefferan, Ewart Theatre, Ewart, Mich.

RIDING HIGH: Bing Crosby, Coleen Gray—This is the best feature from Paramount in a long time and it is Crosby's best since Going My Way. It is mighty nice to see Crosby back in the type of story that the public wants to see. This picture should do very well in the small towns if you put plenty behind it. Played Friday, Saturday, March 23, 24.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

TRIPOLI: John Payne—It did not mean a thing. Hardly kept the customers still. Business as bad as the picture. Suppose it was the costume job. Played Sunday, Monday, Tuesday, March 25, 26, 27.—Jim Mueller, State Theatre, Centuria, Ill.

Republic

SHINE ON HARVEST MOON: Roy Rogers-Lulu Belle & Scotty—With the promotion of 500 free Roy Rogers photos to the first 500 kids attending, and also playing up Lulu Belle & Scotty in their home community of Oak Park, house did very well on special Saturday matinee; 763 children and 170 adults, with comments very good. Played Saturday, March 31.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

RKO Radio

WAGONMASTER: Ben Johnson—This picture had received some knocks but I can only say it is OK. The audience seemed to like it and it drew fairly well in spite of the pre-Exter slow down. Played Friday, Saturday, March 16, 17.—John N. Allison, Vivian Theatre, Carlisle, Ind.

THE WHITE TOWER: Glenn Ford, Valli—Not a bad picture, but it had only a fair draw. A lot of mountain climbing, some good scenes—audience reaction divided. Played Wednesday, Thursday, March 14, 15.—John N. Allison, Vivian Theatre, Carlisle, Ind.

Twentieth Century-Fox

THE GUNFIGHTER: Gregory Peck—This was definitely something different but not as much action as the usual weekend Western, but had quite a bit of suspense. The people liked it very much and we did very good weekend business. Played Friday, Satur-

day, April 6, 7.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

MY BLUE HEAVEN: Betty Grable, Dan Dailey—Nice picture in color but musicals seem to have their limits. Hollywood press raves over Grable but the public doesn't. A lot of gals out there have her beat if they get half a chance. Played Sunday, Monday, April 1, 2.—John N. Allison, Vivian Theatre, Carlisle, Ind.

SLATTERY'S HURRICANE: Richard Widmark, Linda Darnell—This feature will just get by. It is suitable for a double bill and that is all. I would not classify this as suitable for small town situations. The flash-back type of story makes it hard for the patrons to figure out. Played Friday, Saturday, Sunday, March 30, 31; April 1.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

YOU'RE MY EVERYTHING: Dan Dailey, Anne Baxter—Here is another one of those musicals that are the type when you have seen one you have seen them all. My patrons are getting sick of musicals with the same old stuff all the time. I would not recommend this one very highly. Played Friday, Saturday, April 6, 7.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

Universal-International

THE MILKMAN: Donald O'Connor, Jimmy Durante—This with Jimmy Durante made a very fine film and we did excellent Monday and Tuesday business. Could stand more of these. Think it is a good combination and went over very well. Played Monday, Tuesday, April 2, 3.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Warner Bros.

BARRICADE: Dane Clark, Ruth Roman—A splendid super-western that pleased the action fans. You won't be sorry you played this one. Played Sunday, Monday, Tuesday, April 1, 2, 3.—Jim Mueller, State Theatre, Centuria, Ill.

THE FLAME AND THE ARROW: Burt Lancaster, Virginia Mayo—It hardly pulled in average business. A well made picture, but I suppose I played it too late. They aren't worth peanuts when milked. Played Friday, Saturday, March 23, 24.—Jim Mueller, State Theatre, Centuria, Ill.

Shorts

Twentieth Century-Fox

THE LION HUNT: Terrytoon—These shorts are silly. The kids don't even like them.—H. A. Corr, Community Theatre, Marwayne, Alberta, Canada.

Warner Bros.

MCCARTHY & SNERD IN SWEDEN: Charlie McCarthy, Mortimer Snerd—Played for weekend run Friday through Monday as an added attraction to our double feature program. Comments were fair. . . . majority claimed too many dull spots in film. All request more of Mortimer and lens of Bergen and McCarthy. Played Friday, Saturday, Sunday, Monday.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 107 attractions and 6,881 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 46 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
†Abbott and Costello Meet the Invisible Man (U.I.)	1	18	2	—	—
†Air Cadet (U.I.)	—	1	3	—	—
Al Jennings of Oklahoma (Col.)	—	4	7	2	—
All About Eve (20th-Fox)	47	34	67	30	7
American Guerrilla in the Philippines (20th-Fox)	16	64	64	17	—
At War With the Army (Para.)	63	53	17	—	—
Bedtime for Bonzo (U.I.)	—	7	16	10	11
Bird of Paradise (20th-Fox)	—	—	16	10	9
Bitter Rice (Lux)	15	4	—	—	—
Born Yesterday (Col.)	27	27	2	—	—
Brandied (Para.)	9	50	37	2	14
Breakthrough (W.B.)	27	74	48	5	—
California Passage (Rep.)	—	1	7	2	1
Call Me Mister (20th-Fox)	7	20	37	2	1
Cause for Alarm (MGM)	—	1	1	3	19
Company She Keeps, The (RKO Radio)	—	1	5	7	2
†Cry Danger (RKO Radio)	—	—	5	2	1
Dallas (W.B.)	21	61	23	16	1
Deported (U.I.)	—	—	—	3	12
Dial 1119 (MGM)	1	—	4	5	8
Emergency Wedding (Col.)	1	2	15	17	7
Enforcer, The (W.B.)	2	4	34	12	—
Flying Missile, The (Col.)	—	—	3	11	19
For Heaven's Sake (20th-Fox)	3	10	52	53	47
Frenchie (U.I.)	4	27	67	6	2
Gambling House (RKO Radio)	—	—	3	13	—
*Glass Menagerie, The (W.B.)	—	10	6	26	57
Great Manhunt, The (Col.)	—	—	2	7	4
Great Missouri Raid, The (Para.)	3	16	12	17	1
Groom Wore Spurs, The (U.I.)	—	—	3	6	2
Grounds for Marriage (MGM)	1	5	41	25	29
Halls of Montezuma (20th-Fox)	16	68	27	2	—
Harriet Craig (Col.)	—	6	21	40	20
Harvey (U.I.)	19	47	73	17	5
He's a Cockeyed Wonder (Col.)	—	—	—	6	3
Highway 301 (W.B.)	1	4	9	12	1
*Hit Parade of 1951 (Rep.)	—	—	6	4	11
I'd Climb the Highest Mountain (20th-Fox)	49	12	14	3	1
I'll Get By (20th-Fox)	3	60	86	23	2
Jacquot, The (20th-Fox)	5	41	68	48	33
Joan of Arc (RKO Radio)	—	3	3	7	14
Kansas Raiders (U.I.)	1	19	29	8	1
Killer That Stalked New York (Col.)	—	—	—	4	—
Kim (MGM)	18	20	39	31	2
King Solomon's Mines (MGM)	193	54	25	3	—

	EX	AA	AV	BA	PR
*Last of the Buccaneers (Col.)	—	—	9	8	6
Lemon Drop Kid, The (Para.)	—	4	1	—	—
Let's Dance (Para.)	—	19	60	65	7
Lightning Strikes Twice (W.B.)	—	—	2	4	1
Lullaby of Broadway (W.B.)	—	4	5	—	2
Ma and Pa Kettle Back on the Farm (U.I.)	17	5	—	—	—
*Mad Wednesday (RKO Radio)	—	—	6	6	23
Magnificent Yankee, The (MGM)	—	—	—	5	8
Man Who Cheated Himself, The (20th-Fox)	—	—	1	4	12
Mating Season, The (Para.)	—	1	4	11	1
*Miniver Story, The (MGM)	—	2	36	61	74
Mr. Music (Para.)	2	42	76	45	10
Mr. Universe (E.L.C.)	—	—	—	2	2
Mrs. O'Malley and Mr. Malone (MGM)	—	8	25	31	14
Mudlark, The (20th-Fox)	—	1	7	27	11
Mystery Submarine (U.I.)	—	4	14	6	2
Never a Dull Moment (RKO Radio)	1	23	43	27	23
Next Voice You Hear, The (MGM)	1	3	9	35	47
*No Way Out (20th-Fox)	1	7	17	23	31
Operation Pacific (W.B.)	8	32	45	16	1
Pagan Love Song (MGM)	3	50	68	40	7
Payment on Demand (RKO Radio)	2	—	6	14	1
Prehistoric Women (E.L.C.)	—	10	15	2	1
Red Shoes, The (E.L.C.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	5	13	3	1
Right Cross (MGM)	—	8	26	47	9
Rio Grande (Rep.)	3	31	84	45	14
Rocky Mountain (W.B.)	—	17	45	31	13
Royal Wedding (MGM)	1	11	7	6	—
Samson and Delilah (Para.)	12	23	5	—	4
Second Woman, The (U.A.)	—	—	6	4	4
September Affair (Para.)	1	8	30	18	—
Seven Days to Noon (Distinguished)	1	—	—	—	7
Short Grass (A.A.)	1	7	5	1	1
Southside 1-1000 (A.A.)	—	—	2	3	—
Stage to Tucson (Col.)	—	—	8	4	1
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	18	30	15	1	2
Storm Warning (W.B.)	2	6	10	18	1
Sugarfoot (W.B.)	—	13	19	2	—
Sword of Monte Cristo (20th-Fox)	—	—	—	3	1
Target Unknown (U.I.)	—	—	5	10	—
†Tarzan's Peril (RKO Radio)	—	1	7	7	—
Thirteenth Letter, The (20th-Fox)	—	—	2	4	1
Three Guys Named Mike (MGM)	4	14	19	1	—
Three Husbands (U.A.)	—	—	6	13	1
*Three Secrets (W.B.)	—	9	35	18	22
Tomahawk (U.I.)	3	28	19	1	—
Tripoli (Para.)	—	10	82	49	6
Two Flags West (20th-Fox)	11	19	69	33	2
Two Weeks—With Love (MGM)	1	31	100	19	13
Undercover Girl (U.I.)	—	1	3	9	6
†Up Front (U.I.)	—	3	2	3	—
Valentino (Col.)	—	1	1	3	—
Vendetta (RKO Radio)	—	1	3	5	14
Vengeance Valley (MGM)	1	22	28	13	—
Watch the Birdie (MGM)	1	25	69	14	9
West Point Story, The (W.B.)	1	22	53	41	2
Where Danger Lives (RKO Radio)	—	6	14	16	14
*Woman on the Run (U.I.)	—	—	7	20	7
Wyoming Mail (U.I.)	1	8	27	15	13
Yank in Korea, A (Col.)	—	5	5	4	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

It's Time To Take Your Spring Vitamins

SPRING is in the air, and with it comes that Season of the year when it's necessary not only to refurbish and cleanup your theatre, but also to take some mental vitamins for your own attitude, towards old business conditions and new business opportunities. We need some industry sulphur-and-molasses, an old fashioned remedy to overcome the sluggishness of winter.

Reminds us of the attitude of the two managers, one a pessimist and the other an optimist, who leaned over the back rail of the theatre, and both spoke their thoughts. The pessimist said, "Gee, the house is half empty!" but the optimist said, "Gee, the house is half full!" Not that there is any moral to the story, but there is a point of morale, for you and your staff. Don't look down your noses, especially in Spring.

On another page of the Round Table, you'll find more of "101 Ways To Build P. R." and these are dated for Springtime, and for your benefit in meeting competition and holding your ground in the battle of the box office. There will be plenty of new reasons why people will stop to think when they spend their amusement dollars, and it's up to you to put some of these new reasons at work in your behalf.

Nothing will put the theatre back on Main Street in quicker time than paint and polish, lights and color, display and visual showmanship, at the point of sale. Elmer Rhoden, who spoke at the Quigley Awards judging at the Waldorf last month, said something that every member of the Round Table should take to heart, and then walk down Main Street and look to see if this be true in his own community.

Mr. Rhoden said that once upon a time (and this is no fairy story) the theatre did stand out on Main Street because we were the only ones to have lights, signs, marquee and front attractions. Nowadays, you can find this evidence of showmanship in supermarkets, drug stores, filling stations. It's no longer an exclusive with film theatres. In fact, and that is what's critical and cru-

MARQUEE ADVERTISING

Good advertising men, and good editors, have long known that the brief approach is hardest to accomplish, so that he who runs may read, and get the message that you want to put across. It's easier to write more words and say less.

The top headline writers are those who sell their papers with fast, strong copy, that carries a punch. That's "selling approach"—in the newspaper business. Writing and preparing marquee copy is the comparable thing in the film industry.

Marquee copy writing is newspaper writing, and it's no job to be slighted, or left as a "chore" for the house crew. Such a vital and important function is nothing to be done at the last minute or in the easiest manner. Planning and writing of marquee advertising is part of a manager's job, on the side of substantial showmanship, which brings in business.

True, marquee space is circumscribed and limited—or it used to be. Modern marquees are more flexible, and the old fashioned kind are out of date. With a modern marquee, you get difference in type style and size, and illustrations to match. Even poster cut-outs, in full color.

Tiff Cook, manager of the Capitol theatre, Toronto, is our boy when it comes to marquee copy. And probably because he has very limited space, smaller than most theatres. So, the limitation has been the source of his inspiration. Plus the fact that he has something to work with, upstairs.

cial, this Spring: Probably—and we say, probably, the theatre has slipped into an inferior spot, in comparison and in competition with, other attractions.

Only one way to restore it, and that's to make this Spring housecleaning the best job you've ever done!

Q Leon Bamberger's newest mailing piece, from RKO, is good descriptive advertising for "Kon-Tiki" which is a film that requires showmanship. Based on a best-selling adventure-travel book, it will be well known to a few and a mystery to others. But, the handling of the previews has been interesting, and Leon's folder breaks down audience comment into 72 different reactions, mostly on the favorable side, but with some dissents. He makes good use of the fact that these comments are so varied—and any manager can be impressed.

We've had rabbits of all kinds, shapes and sizes, as promotion for "Harvey" and for Easter programs, but it remained for L. J. Thompson, manager of the Times theatre, Clintonville, Wisc., one of our best small situations, to add the final touch. He had a six-foot "rabbit" as street bullyhoo, and held him over, with a placard on his back, reading, "I Couldn't Leave Clintonville Until I Saw 'The Mating Season'..."

Q Si Seadler, who thinks fast in his industry's best interests, heard Tex and Jinx McCrary interview Pat O'Brien on their radio show, and it prompted him to communicate with them immediately, complimenting them on the fact that they brought out facts of the family life of Pat O'Brien in Hollywood, and how many other there were in the film colony, who raised families and lived happy, normal lives. He cited Maureen O'Sullivan's wonderful family of six children, the Eddie Cantor's with five, the Bob Hope's with four, the Melvyn Douglasses with three, and Spencer Tracy or Bob Montgomery, with two each.

There are any number of Hollywood stars who can be proud of their family life, and with this letter from Si Seadler, the Tex and Jinx program accented the whole story, off the air, for further public relations value to film industry.

—Walter Brooks

Pre-Selling In Pictures



Florence Marly, star of RKO's "Tokyo File 212," rides around Washington in a rickshaw, as a pre-selling idea for the picture, in cherry blossom time.



Donald W. Lappin, manager of the Broadway theatre, Denver, says 3,500 drew a card and he gave out 68 passes to winners who completed an "inside straight."

What's sarong with a sarong contest? Tony Abramovitch, manager of the Des Moines theatre, Des Moines, poses with winners in his local-talent promotion stunt.



Terry Turner, exploitation head for RKO, invented the intriguing street ballyhoo above, which is guaranteed to scare the pants off'n you! But it will sell you the picture!

At right, "The Man" himself, from "Planet X" visits the Paramount theatre, San Francisco, in a pre-selling gesture, and is interviewed for television audiences by Les Malloy, who conducts the KGO-TV show, "Strange Faces"—and he got one!



101 WAYS TO BUILD P. R.

House Cleaning Is Public Relations

55 At this time of year, the average housewife is filled with a tremendous urge to clean house, and what she thinks along this line is reflected in her attitude towards civic and other improvements. Mama is very important in determining what goes on in family circles, and she will be favorably impressed if she sees your theatre undergoing a Spring housecleaning, simultaneous with her own. Just as she judges her neighbors by the time the family wash hits the line, so she judges your theatre, by the degree of cleanliness and the schedule you have for getting things done. You can definitely make friends and influence people to become regular patrons of your theatre, if the house will stand the scrutiny that a good housewife and Mother will make when she goes to the movies. And that means the condition of the seats, the carpeting, the paint and polish areas, as well as the quality of entertainment on the screen. You can hear Mama saying to herself, that nice man down at the Bijou keeps everything so clean.

Cooking School Is P. R., Too

56 Thanks to Dean Hyskell, editor of *Newsviews*, organ of Fox-West Coast theatres, we gladly lift his story of the cooking school which Willard Elsey, manager of the D. & R. theatre in Aberdeen, Wash., promoted with his local Graybar Electric dealers. From the photograph, it is apparent that he has a large house and a good stage. And it is easy to see that the house is filled to capacity and that there is a "show" of electric ranges and cooking facilities on stage that is the center of interest. We've never sat through one of these on-stage cooking school demonstrations, but there's no denying, the ladies eat it up, literally and figuratively. Some of our Round Table members run cooking schools at early matinees through the better part of a week, with capacity every day, to a new audience. *Newsviews* calls it "A money-making, goodwill-building idea, that brings out people that are not regular theatre-goers, and builds good public relations with the merchants in the town."

Patriotism Rides High in P. R.

57 Looking only a little ways ahead will reveal a succession of patriotic holidays. "I Am An American Day" will come in mid-May, by Presidential proclamation. "National Poppy Week" is important to all veteran's organizations as a source of revenue. Memorial Day will be here, and Flag Day, and Independence Day, to be observed with proper ceremonies by every smart showman. "These are the times that try men's souls"—Veteran's groups are more interested and excited about patriotic events than at any time in recent years. They welcome strong, patriotic pictures and give their best cooperation.

Spring Creates Family Plans

58 Spring brings a succession of special days and events that accent the family and provide the cue for any live theatre manager. May 6th to 13th is "National Family Week"—Sunday, May 13th is "Mother's Day"—June 10th is "Children's Day"—and Sunday, June 17th is "Father's Day." A wise manager will find a way to link these all together in a more or less continuous observance of *The Family* as the bulwark of his permanent audience. These are your "regulars"—these are the ones that pay the rent, the year around, so it's no more than practical business sense to stress the importance of the family group, to note and observe these Springtime holidays in your Showman's Calendar. You don't have to be told, all over again, what to do or how to do it. "Mother's Day" is a Showman's Holiday—one day in the year when your generosity and showmanship will pay dividends for all the rest of the year. And, now when it's Spring, the family are getting out of the house more, they are making plans for things they want to do, away from home.

End of School Is Just Ahead

59 In many communities, the end of the school year is only about six weeks away, and this always marks a change for the average showman. A change of style, a change of pace, and a change at the box office. If it marks a loss for you, it will be because you haven't planned for it intelligently. Actually, the active showman celebrates two events in the school year, when school is out and when it begins again, and he gains in *both* instances, through different methods. Pay some attention to High School graduation time—congratulate the graduating class and send them guest tickets, with your compliments. Invite the teachers and thank them for cooperation. Such gratitude is "lively anticipation of favors yet to come." Extend gestures of cooperation to the High School Band, who can be useful and important to you, on many occasions. This is the time of year when they need refurbishing and general overhauling, to make a fine appearance. Take part in their drive for new uniforms.

Competition In Summer Time

60 All this change of season will bring out the fact that summertime competition is right upon you. Not that it is anything new, for you've met it before, and if you're a showman, you know the rules of the game. It's a matter of beating them to the punch, and if out-of-doors events offer greater attractions than the inside of your theatre, you'll lose ground. So, look now at your air-conditioning and prepare for hot weather. And make plans for special matinees, mid-week old-folks matinees, children's shows, everything that carries with it a sustaining audience, unaffected by weather or the call of the open road.

SHOWMEN IN ACTION

A. Fred Serrano, manager of the Circle theatre, New Kensington, Pa., built a striking display on "Bedtime for Bonzo" using poster cut-outs and stills.

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, stopped them with lobby and street displays for "Father's Little Dividend" and "Inside Straight."

Lou Cohen, manager of Loew's Poli theatre, Hartford, had a wonderful co-op page on "The M-G-M Story" which is like carrying Koppers coke to New Castle (Pa.) if you see what we mean.

Jack Allen, manager of the Stage Door theatre, San Francisco (an "art" theatre) allows no candy, popcorn or other concessions to be sold in the theatre, but maintains an art gallery on the mezzanine, which he says, is sufficient.

Jim Darby, manager of the Paramount theatre, New Haven, maneuvered a strategic cooperative advertising page in the *Journal-Courier*, for "Up Front."

Jim Tobin arranged a top-bracket piece of publicity for "September Affair" in the *Sunday Post* to boost the picture at the Warner and Merritt theatres, in Bridgeport, Conn.

Ernie Gracula, ad and pub director for Hartford theatre circuit, inspired with "Born Yesterday"—"The Titan" and "Gerald McBoing-Boing" on an Academy Awards bill.

Charles R. Strickland, manager of the Strand theatre, Jessup, Ga., made good use of local comments on "I'd Climb the Highest Mountain" using the pressbook ad lay-out with the praise of local ministers and school authorities.

W. E. Gross, manager of the St. Clair theatre, Lebanon Junction, Ky., used his knowledge of promotion and public relations by recognizing good students and awarding them guest tickets for the theatre.

Albert Hefferan, now manager of the Ewart theatre, Ewart, Mich., reports that he has started a Roy Rogers Riders Club in his new location and is building up a fine children's trade.

Walt Disney has a new press sheet on "Fantasia" which is aimed especially at Drive-In theatres, on the theory that this Technicolor feature is strictly a "Concert Under the Stars" and can use special advertising mats.

Dave Willing, and rightly named, manager of the Parkway Drive-In theatre, Springfield, Mass., advertises—"The winter's gone, the sun is bright, we'll soon be open every night."

Manager Bill Fransworth and publicist Dan Gould built an eye catching display for "The Men" at the Hollywood theatre, Fort Worth, Texas, with Korea in the headlines.

Steve McManus, manager of the Odeon theatre, Fort William, Ont., thought of a switch on the Florists Telegraph delivery service—carrots by wire from "Harvey."

John A. D'Amato, manager of the Palace theatre, New Britain, Conn., has been using false theatre fronts for his new policy, made from 24-sheets and other posters, at an average cost of \$6 per change.

George E. Freeman, manager of Loew's Poli theatre, Springfield, Mass., hosted some 60 members of the local clergy and nearby theatre managers at a special showing of "I'd Climb the Highest Mountain," with 20th-Century-Fox picking up the lunch check.

James V. Pisapia, manager of the Parsons theatre, Flushing, L. I., makes good use of lobby and foyer display with advertising extending over a 25-foot length.

L. J. Thompson, manager of the Grand theatre, Clintonville, Wisc., sends out a cute throwaway with the note: Your mother-in-law is really a good egg. Find out during "The Mating Season."

Knox Strachen arranged a lively tango contest for "Valentino" at the Allen theatre in Cleveland, conducted in a popular restaurant and sponsored by Fred Astaire dance studios, for a television audience.

Nate Wise arranged "Doris Day's Day" in Cincinnati, by proclamation of the Mayor, as exploitation for "Lullaby of Broadway" at the RKO Palace theatre, with pretty models to play portable radios.

Gerry Wollaston, manager of Fabian's State theatre, Harrisburg, built a contest to win guest tickets around his display of scene stills from "The Enforcer."

Bob Bowman, manager of the Warner theatre, Erie, Pa., had a window display for "Lullaby of Broadway" which featured an organ made of chocolate.

Evan Thompson, manager of the Berkshire Drive-in, Pittsfield, Mass., mailed 4000 announcements of his Spring opening, and made a tieup with a local filling station giving patrons a gallon of free gas.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, had a grand cooperative page for "Father's Little Dividend" in which "Little Stanley" appeared in his three-cornered pants.

Dón McNally, manager of the Derby-Port Drive-In theatre, Derby, Vermont, presents new babies with a complimentary ticket, good for the next 12 years, and invites the new patron to bring his bottle for warming.



Eight managers and Bonzo, in an exploitation conference. Seated, Robert Loonard, city manager, and Tony Abramovitch, manager of the Des Moines theatre, Des Moines. Standing, Frank Hague, Joe Cervetti, Roy Disney, William Smith, Don Knight and Carl Hoffman, all interested in a study of "Bonzo" pressbooks, preparing their campaigns on the picture. And, in the foreground, "Bonzo" himself, in semi-detached materialization.

Manager's Best Friend Is a Newspaperman

Norm Levinson, assistant manager of Loew's Poli theatre, Hartford, landed a front page mention and a by-line story by Alan Widem, theatre editor of the *Hartford Times*, for his knowledge of a 7,500-seat Army theatre which he managed in the Pacific area during World War II. It was both interesting and flattering, as a tribute to a theatre manager, and somehow, the information about "Call Me Mister" with playdates crept into the lead paragraph, proving that the theatre manager is also a showman and a promoter of profitable publicity for his box office.

Baltimore Nostalgic About "Valentino"

Ted Routson, publicist for the Town theatre, Baltimore, had the newspapers and radio stations carrying the ball in his campaign for Columbia's "Valentino." One paper ran a full page of pictures, plus a contest on the resemblance of Anthony Dexter to the original Valentino. Another paper used a long H. L. Mencken feature it had originally published in 1926, when Rudolph Valentino visited the famous Baltimore author. Two radio stations featured the special Sigmund Spaeth recording that Columbia is distributing nationwide. Altogether 20 programs on seven radio outlets featured the "Valentino" story.

Theatre Men Build A Winter Fair Exhibit

James G. Bell, manager of the Guthrie theatre, Grove City, Pa., reports some nice cooperation and excellent results with an exhibit which he provided for the local Kiwanis Winter Fair, in which 12 Grange organizations participated, thus bringing in trade from outlying areas. The Pittsburgh offices of National Service and Theatre Candy Company helped in making the booth attractive and furnished materials and cooperation. The theatre staffed the exhibit booth with girls who told rural visitors "not to miss the big ones" and gave them a sales talk about coming film attractions.



Tiff Cook, manager of the Capitol theatre, Toronto, furnishes this good notion of street ballyhoo, which is original, so far as we know. He pasted up a six-sheet and then cut it like a jigsaw puzzle. An usher moves about town, and guarantees to catch a waiting crowd everytime he "solves" the puzzle.

Selling Approach

THE MATING SEASON—Paramount. It's a very funny picture! About the MOTHER of the groom that went on the honeymoon. Thelma Ritter, surprising and satisfying new comedienne, has her best role since "All About Eve" and "Letter to Three Wives." It's the laugh surprise of the year. Gene Tierney, Jack Lund, Miriam Hopkins and all-star cast, in a Very Important Picture. 24-sheet and other posters contain materials for cut-outs, to build your own marque and lobby display. A few posters will supply a lot of very good art work. Newspaper ad mats are numerous and varied, and while they have many in the too-big class, they also provide smaller sizes for situations that don't own their own newspapers. There's a deluxe multi-color herald, bigger and better than usual, and priced at \$5.10 per M, which is high, but probably worth it. The herald contains all the best showmanship in the pressbook, and keys a campaign in large or small situations. You can sell the back page to a cooperative advertiser. A set of four 1-column teasers sell the title with comedy references to other "seasons" and two special ads on the same pressbook page are worth looking at. A phoney 1000-laugh bill is supplied in mat form, No. 3EB, and you can print your own throwaways. Title pegs cooperative advertising with local stores.

14 HOURS—20th Century-Fox. A new element in screen suspense. Will he plunge down, down, down! At the roof of a skyscraper, at the edge of his world, he heard the cry of the crowd, and he stood frozen in suspense. You have never experienced the thrill of it. If you live to be a hundred, you'll never forget it. 24-sheet and all posters have been made to accent the young man on the flying window ledge, and it is filled with shudders for most audiences. Perhaps you won't agree that your audience will appreciate it. Pressbook contains "pre-tested ads" which contain the word "Acrophobia"—and we don't think it means anything, to the average persons, nor will they be curious, nor care a damn. If you buy toothpaste because it contains Irium (whatever that is!) you may buy this because it contains Acrophobia—and for just as good a reason. There are a few other ads that are not built along this highly peculiar line, and we recommend them, especially the page of selected ads for smaller situations. But we wouldn't put \$2 on "Acrophobia" to win, place or show.

ROYAL WEDDING — Metro-Goldwyn-Mayer. In Color by Technicolor. Big show-stopping scenes make this one of the happiest of MGM's great Technicolor musicals. Fred Astaire and Jane Powell as Broadway's famed brother-and-sister dancing team, on their first booking in London. Solid American cast and story in authentic British setting. Wait till you see Fred Astaire dancing on the ceiling. It will have everybody talking. With the color and thrill of the Coronation ceremonies in England, as background for their double love story. A string of top bracket songs, some of which you'll be hearing immediately and from now on, on the hit parade. 24-sheet made for cut-outs and display purposes; the other posters too crowded with detail and credits for this sort of use. But you will be able to build some good stunts, especially using a cut-out of Astaire, literally dancing on your lobby ceiling. Turn to publicity mat No. 2-D and see how easy this is to arrange, if you have the poster cut-out. Newspaper ad mats are in good variety if somewhat jammed with copy and credits. You can't get so much in small space if he who runs is to read. A set of teaser ads is really brief, just an eye-catcher and the name of the picture to make selling approach. Picture has had excellent pre-selling which will result in a multitude of commercial tieups.

LULLABY OF BROADWAY—Warner Brothers. In Color by Technicolor. Happiness is bustin' out all over. It's a story with a song and a dance and a laugh, for every light on Broadway. Formula musical, but what a formula and what a musical. This IS a good one. Doris Day, Gene Nelson, S. Z. Sakall, Billy De Wolfe and Gladys George in a 1951 edition of one of Warner's best musical films, made originally twenty-two years ago. No paper larger than a 6-sheet, but all the posters are almost exactly alike for style and with the same figures for cut-outs. You'll get along with what is available. Newspaper advertising mats are generous in supply, but lacking in inspiration, beyond the stereotyped sales approach that went with this film two decades ago. It hasn't changed, nor has the picture nor the potential audience.

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. C. BUFFALO, N. Y.

THEATRES WISE REALIZE

FILMACK SPECIAL TRAILERS

... CAN'T BE BEAT FOR SHOWMANSHIP SPEED and QUALITY

CHICAGO
1327 S. Wabash

NEW YORK
619 W. 54th St.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

MANAGER. 37, SIXTEEN YEARS' MAJOR CIR-
cuit. Want location Florida or Southwest. Best refer-
ences. BOX 2557, MOTION PICTURE HERALD.

LICENSED OPERATOR DESIRES WORKING
manager's position, small theatre. Previously owner
rural house. Wife can assist. Write GEORGE DUNN,
200 Hudson Blvd., Jersey City, N. J.

HELP WANTED

EXPERIENCED THEATRE MANAGER. GIVE
age, number of years experience as theatre manager
and recommendations. STATE THEATRE, Richmond,
Indiana.

WANTED: FOR ILLINOIS SITUATION. EX-
perienced manager. Give qualifications, age, salary
expected. BOX 2551, MOTION PICTURE HERALD.

EXPERIENCED MANAGER. LIVE-WIRE. EX-
cellent room for advancement. Located in Connecticut.
(Give full qualifications. BOX 2556, MOTION PIC-
TURE HERALD.

OPERATOR WITH COMPLETE KNOWLEDGE
of sound. Man must be reliable and dependable. Con-
tact: MR. NEITHOLD in person at Orange Inn,
Goshen, N. Y.

THEATRES

WANTED: SMALL THEATRES AND DRIVE-INS
New England and New York. BOX 252, MOTION
PICTURE HERALD.

WANTED TO BUY OR LEASE: SMALL TOWN
theatre. BOX 2543, MOTION PICTURE HERALD.

THEATRE LEASE FOR SALE. 285 SEAT NEIGH-
borhood house, all pictures available. Frigidair air-
conditioning. Concession will pay rent. Have \$5,000
stock, will sell \$8,000 cash. HAMPTON THEATRE,
Norfolk, Va.

450 SEAT THEATRE. LARGE INCOME BUILD-
ing. Population 8,000. Defense area. Best location.
Clear itself in ten years. BOX 152, Manton, Colo.

HOLLYWOOD, CALIFORNIA. 750 SEAT. MOD-
ern neighborhood theatre, in good condition. Long
lease and equipment \$25,000. Large office, etc. Easily
converted into living quarters, if desired. BOX 2558,
MOTION PICTURE HERALD.

FOR SALE OR WILL LEASE TO RIGHT PARTY.
fully equipped, 500 seats, resort is unable to give it
personal attention. Wonderful proposition for married
couple. ELMWOOD THEATRE, Syracuse, N. Y.

VENTILATING EQUIPMENT

HEAVY DUTY BUCKET BLADE EXHAUST
fans at last year's prices: 12"-\$25.50; 16"-\$37.50;
18"-\$45.50. Prompt deliveries all sizes. Blowers and
Air Washers. Send for details. S. O. S. CINEMA
SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

PAIR SIMPLEX SP 35MM SOUND PROJECTORS.
Mazda lamp type. Complete portable outfit except
speaker and screen. Factory reconditioned and guar-
anteed. CHARLES HICKY, Route 6, Knoxville, Tenn.

ANYONE CAN SAY "REBUILT LIKE NEW"
but ours is. Holmes Educators \$605; DeVry XD \$655;
DeVry ESP \$435. All dual outfits including 2,000' mag-
azines, lenses, amplifier and speaker. Time deals in-
vited. Special: rebuilt Dual Simplex Acme with Strong
45 amp. H. I. arcs, amplifier, speaker \$1,795. S. O. S.
CINEMA SUPPLY CORP., 604 W. 52nd St., New
York 19.

NOBODY BUT NOBODY UNDERSOLLS STAR!
Simplex rear shutter mechanisms, latest features, re-
built, \$279.50; 1 unit electric ticket machine, rebuilt,
\$92.50; Hall-Mortograph 115 ampere Lamphouses, ex-
cellent, new 16" reflectors, \$695; Morelite 60 ampere
Lamphouses, rebuilt, \$235 pair; Western Electric 206
Soundheads, rebuilt, \$225 pair. What do you need?
STAR CINEMA SUPPLY, 441 W. 50th St., New
York 19.

NEW EQUIPMENT

BUY NOTHING—CHECK WITH STAR FIRST!
White plastic coated screens, 33c foot, rectifier bulbs,
1500 hour guarantee, \$4.75; film cabinets, \$2.75 section;
Universal Splicers \$4.69. STAR CINEMA SUPPLY,
441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEM-
pered Masonite Marquee Letters—all sizes and colors:
4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"—\$1.25; 16"—
\$1.50. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd
St., New York 19.

S.T.R.E.T.-C.H YOUR \$\$\$ AT S.O.S. RECTIFIER
bulbs 15 amp. \$4.59; 6 amp. \$2.95; Coated Lenses \$100
pair; Arc Reflectors 20% discount; attractive lighting
fixtures 45% off. S. O. S. CINEMA SUPPLY CORP.,
604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE
production equipment. Send your listing for our liberal
cash offer. We want Mitchells, Movielas, Tripods,
laboratory and editing equipment. See us first for best
used equipment purchases. THE CAMERA MART,
INC., 70 W. 45th St., New York.

FONDA 16/35MM REVERSAL AND COLOR DE-
veloping machine, worth \$30,000, now \$13,500; new
Auricon Cinevoice sound camera, with 400' magazine,
complete \$995; new 400' magazines for present Auri-
cons \$375; new Wall latest 35mm rackover camera,
single system sound. Gyro Tripod, 6 magazines, 2
motors, 4 lenses, amplifier, 2 mikes, \$15,000 value,
\$4,995; Houston K1A 16mm reversal processor, incom-
plete, requires repairs \$995; Maurer BM 16mm Re-
corder, 4 posmixer, noise reduction, power supply, etc.,
\$4,000 value, \$2,495; new 35mm continuous sound and
picture printers, \$995; sensational new Brigamatic Jr.
16mm developing machines (plus tax), \$1,000; Dupue
Reduction Printer 35/16mm sound with generator,
floor pedestal, \$7,500 value, \$2,995. Cash paid for used
equipment. S. O. S. CINEMA SUPPLY CORP., 604
W. 52nd St., New York 19.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS,
photo-offset printing. CATO SHOW PRINTING CO.,
Cato, N. Y.

DRIVE-IN EQUIPMENT

DRIVE-INS—S. O. S. IS YOUR HEADQUARTERS.
Complete 35mm equipments from \$1,595 (available on
Time Payments); Screen Paint, \$6.50 gal.; #14-2 under-
ground Cable, \$65. M.; Marquee Letters 35' up. S. O. S.
CINEMA SUPPLY CORP., 604 W. 52nd St., New
York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSH-
ion and back covers. New cushions, parts. Chairs re-
built in your theatre without interruption. THEATRE
SEAT SERVICE CO., 160 Heritage Ave., Nashville,
Tennessee.

THEATRE CHAIRS: WE HAVE THEM LARGE
stock as is \$1.50, rebuilt \$4.50 and up. Write for litera-
ture. BODELSON & COMPANY, P. O. Box 334, Long
Island City, N. Y.

WHY WORRY ABOUT NEW CHAIRS? OUR
rebuilt will serve your purpose and save you plenty.
293 rebuilt Andrews inserted panelback spring cushion
\$4.95; 223 rebuilt late International fully upholstered
with spring edge cushions \$8.95; 1,400 Ideal Slidebacks,
like new, \$13.95. Send for latest chair bulletin. S. O. S.
CINEMA SUPPLY CORP., 604 W. 52nd St., New
York 19.

BUSINESS BOOSTERS

COMIC BOOKS AVAILABLE AS PREMIUMS
giveaways at your kid's shows. Large variety, latest
newstand editions. COMICS PREMIUM CO., 412½
Greenwich St., N. Y. C. Publications for premiums
exclusively since 1939.

BUILD YOUR ATTENDANCE WITH SENSA-
tional Mickey Mouse, Donald Duck's Nephew, Cow-
boy, Indian, and other balloon toys. Inflate 13 inches
high. Complete with head and body, cardboard feet.
\$4.95 per gross. 10 gross \$46.25. Order now! JACK M.
HURSHMAN, 3601 Connecticut Ave., Washington,
D. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS
—2 colors—\$3.25 per thousand. PREMIUM PROD-
UCTS, 339 West 44th St., New York 18, N. Y.

DRAW THE CROWDS BY GIVING AWAY WON-
derful new Ball Point Pens. Only \$7.78 gross; 10
gross \$76.24. Order today! JACK HURSHMAN,
3601 Connecticut Ave., Washington, D. C.

SERVICES

24 HOUR SERVICE—LOWEST PRICES. SPE-
cializing in 40 x 60's, 30 x 40's, etc. JACK EPSTEIN
ARTISTIC SIGNS, 630 Ninth Ave., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORI-
gin of Motion Pictures by Martin Quigley, Jr., Adven-
turous explorations of the screen's history told in 191
crisp pages and 28 rare illustrations. Exciting reading
for now and authoritative reference for tomorrow. A
Georgetown University Press book. Price, postpaid
\$1.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New
York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION.
Best Seller since 1911. Now in 7th edition. Required to
present last word in Sound Trouble Shooting Chart.
Expert information on all phases of projection and
equipment. Special new section on television. Invalua-
ble to beginner and expert, \$7.25 postpaid. QUIGLEY
BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

The Product Digest

I Was a Communist for the FBI

Warners—Out of the Headlines

Snapping with action and crackling with tension, this Warner production comes popping out of the headlines at one of the most appropriate moments in the history of the industry. It is fast melodrama, laced with villainy and touched by warm human sentiment, and it has the additional incalculable value of actual documentation. It is an only slightly fictionalized version of the real life experiences of Matt Cvetic who as an undercover agent for the FBI posed for nine years as a Communist party worker, organizer and leader in the Pittsburgh steel mills.

Beginning with Cvetic's voluminous record of the inner workings of the party, as told by him to the House Un-American Activities Committee and later in the *Saturday Evening Post*, Bryan Foy, the producer, selected the main outlines for his skeleton story, then filled it in with the action required by the screen medium which he so well knows how to supply. Director Gordon Douglas keeps the story moving in accordance with Foy's suspense formula.

Cvetic, played with perfect realism by Frank Lovejoy, is regarded with contempt by his family, friends and even his schoolboy son, because of his ostensible affiliation with the Reds. Hating what he is doing, he gains the confidence of leaders of the party, becomes an organizer, and eventually jeopardizes his life by befriending a woman school teacher who becomes disgusted with the party.

Much of the suspense of the story, and all the sentiment in the picture hangs on the relationship between Cvetic and his family, particularly one of his brothers and his son, who grows to hate his father for his reputation as a Red. There is a touching reunion scene at the end after Cvetic has told his story to the committee and becomes a hero to his son.

Captious critics will contend that the picture falls short of its anti-Communist goal by stressing heavily the strong-arm tactics of the Reds rather than the far more insidious and subtle weapons for which they are better known. Partly that is because it is the story of Communism in the steel mills where violence is an everyday occurrence, and partly it is because the screen is better adapted for showing actions than ideas.

The production is a major advance in the screen's fight against Communism, and above all it is a cracking good motion picture.

Reviewed in a projection room. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, May 5. Running time, 83 minutes. PCA No. 15,124. General audience classification.
 Matt Cvetic.....Frank Lovejoy
 Eve Merrick.....Dorothy Hart
 Mason.....Philip Carey
 Jim Blandon.....James Millican
 Richard Webb, Konstantin Shayne, Paul Picerni, Roy Roberts, Eddie Norris, Ron Hagerthy, Hugh Sanders, Hope Kramer

The Brave Bulls

Columbia—Story of a Matador

Somewhere on the sound-track of this picture a voice explains the attraction of bull-fighting for Mexicans. "To outsiders," it says, "it is a sport. To Mexicans it is an art, a ritual."

In these few words lies both the attraction and the weakness of this masterful screen adaptation of Tom Lea's gripping novel about a man who conquers his fears of the bulls' sharp horns in a moment of self-realization. To the American public bull-fighting is indeed a sport, but it is not a popular one.

As a film, "The Brave Bulls" excels in the tenseness of its presentation, the realistic, clear-focused drama of its photography and its communication of a tormented soul that learns to conquer fear in the wake of absolute tragedy. It is a picture that catches all the pent-up emotions of the bull-fighting arena and reaches several climaxes successfully as man faces beast, is goaded by it or kills it.

Mel Ferrer heads the uniformly excellent cast with a performance that should long be remembered. He is the famous matador, tormented by gnawing doubts about his own ability and bravery and weakened by his love for a woman who betrays him. The latter is played attractively and with the necessary aloofness by newcomer Miroslava, a Czech actress who has become a Mexican film star.

Anthony Quinn as Ferrer's manager and Eugene Iglesias as his brother offer sharply etched characterizations that fit smoothly into the neat pattern woven by producer-director Robert Rosen.

John Bright fashioned the high-grade screenplay which doesn't overload the characters with one more word of dialogue than is absolutely needed.

The picture was mostly shot in Mexico. Thanks to the work of two top-notch photographers—Floyd Crosby and James Wong Howe—the camera presents a revealing behind-the-scenes picture of bull-fighting and the men it involves. With rare insight, the screen catches moments of excitement and beauty and hot tempered feeling. Following the book closely, the film underscores its dramatic impact with clever musical effects that tie in perfectly with Rosen's tight, uncompromising direction.

Seen at the Columbia screening room in New York. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, May, 1951. Running time, 108 minutes. PCA No. 1493. General audience classification.
 Luis Bello.....Mel Ferrer
 Linda de Calderon.....Miroslava
 Raul Fuentes.....Anthony Quinn
 Eugene Iglesias, Jose Torvay, Charlita, Jose Luis Vasquez "Mexicano," Alfonso Alvarez, Alfredo Aguilar, Francisco Balderas, Felipe Mota, Pepe Lopez, Jose Meza

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS THE RELEASE CHART

Cavalry Scout

Monogram—Frontier Story

The little-known part the Gatling gun played in the Cavalry-Indian conflict that raged along the Montana frontier in 1876, the year of Custer's Last Stand, is excitingly dramatized in this solidly written, expertly produced and compellingly acted melodrama in Cinecolor. It is not, as the foregoing reference might suggest, the story of Custer, but the setting is the same, as to time and area, and the incidents are as thrilling, and perhaps the more so because the outcome of the strife is not known in advance.

The players, from Rod Cameron, Audrey Long, Jim Davis and James Millican on down through a cast numbering scores, give colorful and powerful performance to roles that are far from formula, and there is never a lull in action or interest from opening to close. It is a money picture and an audience picture in the full sense of those terms.

Producer Walter Mirisch used a story and screenplay by Dan Ullman, who rates a distinct bow for finding new Cavalry-Indian material, and another for giving the distaff participant in a frontier story a role of genuine importance to the main story. Director Lesley Selander, utilizing a mountainous terrain stunningly caught by Harry Neumann's Cinecolor-guided camera, made maximum use of script, setting and players in every scene and sequence.

Cameron portrays a former Confederate officer, now a Union Cavalry scout, sent into the Montana Territory to find and retrieve three Gatling guns stolen from the U. S. Arsenal by marauding bandits believed to have taken them West to sell to the Sioux and Cheyenne Indians, whose leaders, Sitting Bull and Crazy Horse, will be able to beat the frontier defenders in battle if they receive them.

His quest takes him to Red Bluff, where he meets Miss Long, a young business woman, and Millican, the supposedly honest operator of a freight-wagon line and who is, as the audience is told at once, engaged in trading the Gatling guns to the Indians in exchange for furs. From this beginning the story is developed along fresh and steadily stimulating lines to an ending, more profitably witnessed than synopsized, as actionful and narratively justified as the most ardent followers of frontier fiction can ask.

Previewed at the studio. Reviewer's Rating: Very Good.—WILLIAM R. WEAVER.

Release date, May 13, 1951. Running time, 78 minutes. PCA No. 14934. General audience classification.
 Kirby Frye.....Rod Cameron
 Claire.....Audrey Long
 Jim Davis, James Millican, James Arness, John Doucette, William Phillips, Stephen Chase

Appointment With Danger

Paramount—Postal Inspector

The G-men and the T-men have had their moments of glory in film idealizations. Now comes the turn of the P.O.-men in "Appointment With Danger."

(Continued on following page)

(Continued from preceding page)

ment With Danger," an exciting tale about the little-known postal inspectors. A fitting tribute to the U. S. Post Office Department, this Robert Fellows production will receive the help of 21,000 post offices in its promotional campaign, through the cooperation of Postmaster General Jesse M. Donaldson.

After a postal inspector is mysteriously murdered in Indiana, Alan Ladd, crack post office investigator, is assigned to the case. Ladd kicks off the investigation by finding the murder witness, a nun (Phyllis Calvert). The nun identifies Henry Morgan, one of the murderers, from a photo. The pair—Ladd, cynical and hard-as-nails, and the nun, selfless and devoted—go to Gary where the assassin lives. Ladd learns that a post office driver is friendly with the murderer. To find their connection and the higher-ups in the gang, Ladd pretends to be corrupt and infiltrates into the mob.

Ladd discovers that Paul Stewart is the brains of the gang and that the murder of the postal inspector was merely a prelude to an imminent million dollar robbery of Federal reserve funds. Ladd plays along, tipping the police and postal authorities off to every move. With Ladd's pretended connivance, the mob goes through with the robbery, but Ladd's plans go awry when one of the gang kidnaps the nun-witness. Miss Calvert inadvertently reveals Ladd's plot to Stewart. Ladd is about to be shot when the police and government agents close in. He and Stewart fight it out in a blazing gun duel, with Stewart dropping in the end.

Director Lewis Allen keeps the action moving at a nice clip, with suspense high during most of the picture. Ladd and Miss Calvert, representing two sets of moral values in mild conflict, handle their roles convincingly. Jan Sterling is good as a conscienceless gun moll, a type now familiar to all devotees of crime probes. The crisp dialogue by Richard Breen and Warren Duff is a cut or two above average.

Seen to the Paramount screening room in New York. Reviewer's Rating: Good—Tom Canning.

Release date, May, 1951. Running time, 89 minutes. PCA No. 13952. General audience classification.

Al Goddard.....	Alan Ladd
Sister Augustine.....	Phyllis Calvert
Earl Boettiger.....	Paul Stewart
Dodie.....	Jan Sterling
Jack Webb, Stacy Harris, Henry Morgan, David Wolfe, Dan Riss, Henry Antrim, Geraldine Wall, George J. Lewis, Paul Lees.	

Apache Drums

U-I—Apaches Aroused

The poor Indian, elevated to a noble role in a number of recent films, is again playing the heavy in "Apache Drums," an exciting Technicolor tale of aroused Apaches and beleaguered frontiersmen. In defense of the redman, however, this Val Lewton production points out that the Indian's villainy stems chiefly from hunger and poverty created by white settlers.

Object of the Apaches' wrath is Spanish Boot, a mining town on the Mexican border. The townsfolk are honest, church-going people who have no liking for drinking, gambling Stephen McNally. Even when he warns them of the imminent attack, the mayor, Willard Parker, and the preacher, Arthur Shields, will not believe him. When the siege begins, however, McNally is quick to help in the defense. His heroic action when the Indians attack and surround the townspeople in the adobe church wins the respect of the mayor and the minister, and the love of Coleen Gray. It is the siege of the church that constitutes most of the action, with the mound of corpses, red and white, rising to mountainous heights before the U. S. Cavalry routs the Apaches and rescues the settlers in the nick of time.

Although it is crammed with action, zinging arrows and singing bullets, the picture has its thoughtful moments during which McNally experiences a moral regeneration and Shields learns that all Indians are not bad.

If your audiences enjoy swashbuckling action pictures, it's a good bet "Apache Drums" will

make beautiful music at the box office. Hugh Fregonese directed from a screenplay by David Chandler.

Reviewed at the Universal-International screening room in New York. Reviewer's Rating: Good.—T. C.

Release date, June, 1951. Running time, 75 minutes. PCA No. 14852. General audience classification.

Sam Leeds.....	Stephen McNally
Sally.....	Coleen Gray
Joe Madden.....	Willard Parker
Reverend Griffin.....	Arthur Shields
James Griffith, Armando Silvestre, Georgia Backus, Clarence Muse, Ruthelma Stevens, James Best, Chinto Gusman, Ray Bennett	

Thunder in God's Country

Republic—Gamblers Onedge

The year 1951 will undoubtedly go down in the books (no pun intended) as a time of grave crisis for the nation's gambling fraternity. First it was Estes Kefauver and company. Now Rex Allen, reunited with the featured players of his recent "Silver City Bonanza" takes up the good fight in "Thunder in God's Country."

On a visit to the idyllic Western town of Hidden Valley, Rex Allen finds Ian MacDonald trying to take over the mayor's office. With his candidate, Paul Harvey, installed as mayor, MacDonald will set up a gambling syndicate. To win the election, the gambler attempts to discredit the incumbent mayor and his police force, Buddy Ebsen and Harry Lauter. With the help of an honest, but overzealous, newspaper editor, Mary Ellen Kay, the plot almost succeeds.

With election nigh and the outlook for good government black, Allen discovers and exposes for the electorate the tie between gambler MacDonald and candidate Harvey. In the picture's final chase, the gang is captured and MacDonald plunges from a precipice after a fight with Allen.

Melville Tucker was associate producer. George Blair directed from a script by Arthur Orloff.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—T. C.

Release date, April 8, 1951. Running time, 67 minutes. PCA No. 15109. General audience classification.

Rex Allen.....	Rex Allen
Dell Stafford.....	Mary Ellen Kay
Happy Hooper.....	Buddy Ebsen
Ian MacDonald, Paul Harvey, Harry Lauter, John Doucette, Harry Cheshire, John Ridgely, Frank Ferguson, Wilson Wood.	

Tokyo File 212

RKO-Breakston-McGowan—

Reds in Japan

Filmed in Japan, "Tokyo File 212" adds up as a generally routine, occasionally suspenseful thriller, that should prove satisfactory in most situations. There are no name players to depend on for marquee purposes, but the exhibitor can make use of the anti-Communist and Korean war overtones in his exploitation.

Another interesting angle of the film is the generous use made of Japanese talent and technical staff. The film was produced by George Breakston and Dorrell McGowan, the direction and screenplay were by Dorrell and Stuart McGowan, and the facilities of the Ikazu Suzuki and Tonichi Kogio K. K. studios were used during the filming.

With Florence Marly and Robert Peyton playing the leads, "Tokyo File 212" tells the story of Peyton, attached to Army Intelligence, who arrives in Tokyo to investigate Communist sabotage of military supplies to the Korean front. An old Japanese friend rebuffs him because of his allegiance to the Communist party and Peyton presses his investigation of the Red underground.

Involved with the ring is Miss Marly, who acts as a courier and informant. The Communists plot a general strike but the father of the friend-turned-Red opposes them and is injured in the resulting riots. The denouement is in the office of the ringleader, who is murdered by one of his underlings.

The plot moves slowly and the action could be more evenly paced. As it is there are moments of fair suspense, and other periods of slackness with the script not helping things. The acting is competent.

Reviewed at a New York screening room. Reviewer's Rating: Fair.—CHARLES J. LAZARUS.

Release date, May, 1951. Running time, 84 minutes. PCA No. 15025. General audience classification.

Jim Carter.....	Robert Peyton
Steffi Novak.....	Florence Marly
Katsuhiko Haida, Reiko Oami, Tatsuo Saito	

The Great Caruso

MGM—Great Voice Lives

Here again the motion picture industry shows what it can do when the best of ingredients and all-out effort are poured into the making of a picture. There seems little doubt that this opulent Technicolor film about the man who is considered to have possessed perhaps the greatest singing voice will be rated as one of the top pictures of the year, and for good reason. It has taste and talent.

Since Enrico Caruso has become a legendary figure to all strata of society the world over, rather than just to the addicts of opera and classical music, the filming of the great singer's life story appears to be a natural in the sense that it should prove a ready commercial product in most any situation. Helping out considerably will be word-of-mouth—for once the initial audience has seen this generous helping of entertainment, they are certain to go out and tell their friends about it.

Mario Lanza has become a box office favorite, and his voice often acquires just the necessary brilliance. The script writers—Sonya Levien and William Ludwig—had a wealth of material to draw from, and Joe Pasternak and Richard Thorpe, producer and director, respectively, have used story and musical numbers to best advantage. There is enough music to satisfy the most demanding and there is hardly a moment that Lanza's voice does not come ringing through the theatre—whether he is singing the Vesti La Giubba from "Pagliacci," the Miserere from "La Tosca," or the traditionally popular "Because."

Peter Herman Adler did a fine job in staging the operatic numbers. Working with such operatic stars—besides Lanza—as Dorothy Kirsten (who plays the second feminine lead), Jarmila Novotna, Teresa Celli, Blanche Thebom and many others, Adler has worked in scenes from "Aida," "La Tosca," "Pagliacci," "La Boheme," "Rigoletto," "Martha," "Cavalleria Rusticana," "La Gioconda," "Lucia de Lammermoor," which are in themselves complete and satisfying. In addition the Bach-Gounod "Ave Maria," some liturgical singing, and several Italian folk songs are heard.

The story is simple and direct, suggested by Dorothy Caruso's biography. It tells of Caruso's birth in Naples, his coming to America, the early rejection by the critics, his marriage to Ann Blyth, daughter of one of the Metropolitan Opera's wealthy patrons who never would accept him, his friendship with the Met's famous general manager Giulio Gatti-Casazza, and finally the loss of his voice and death.

The film is often sentimental, seldom maudlin, and shows evidence of tender care during production. Lanza presents Caruso as a basically modest person who knew what he possessed in the way of a voice. He does a good job. Miss Blyth, Miss Kirsten and the others support him capably. Jesse Lasky was associate producer.

Reviewed at a sneak preview at Loew's 72nd Street theatre in New York, where the audience was enthusiastic and applauded lengthily during the film and at the fadeout. Reviewer's Rating: Excellent.—CHARLES J. LAZARUS.

Release date, April, 1951. Running time, 109 minutes. PCA No. 14927. General audience classification.

Enrico Caruso.....	Mario Lanza
Dorothy Benjamin.....	Ann Blyth
Louise Hegar.....	Dorothy Kirsten
Maria Selka.....	Jarmila Novotna
Richard Hageman, Carl Benton Reid, Edward Franz, Ludwig Donath	

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

HE RAN ALL THE WAY

(United Artists)

PRODUCER: Bob Roberts. DIRECTOR: John Berry. PLAYERS: John Garfield, Shelley Winters, Wallace Ford.

MYSTERY. John Garfield, hiding out after killing a policeman, takes refuge with Shelley Winters and her family. Garfield permits the family to go about its normal routine, but always keeps one member of the household at home as a hostage. Miss Winters, who finds a strange attraction in Garfield, volunteers to buy a getaway car and leave with him to protect her father, mother and brother. As she leaves the house with Garfield, her father, Wallace Ford, shoots him. Garfield lunges for Miss Winters to use her as a shield, but she grabs his gun and kills him.

THE VICIOUS YEARS (Emerald Production)

(Monogram)

PRODUCER: Anson Bond. DIRECTOR: Robert Florey. PLAYERS: Tommy Cook, Gar Moore, Sybil Merritt, Eduard Franz.

DRAMA. Tommy Cook, a poor Italian war orphan, sees Gar Moore commit a murder.

Eager for a home and family life, he promises not to tell the police if Moore takes him into his household. Moore fears and hates Cook, but his father, wife and sister come to love him. Afraid that he will reveal his secret, Moore attempts to kill Cook. Aware now that his son is no good, Moore's father turns him over to the police. Cook is persuaded to stay on with the family as an adopted son.

THE GUY WHO CAME BACK

(20th Century-Fox)

PRODUCER: Julian Blaustein. DIRECTOR: Joseph Newman. PLAYERS: Paul Douglas, Joan Bennett, Linda Darnell, Don De Fore.

COMEDRAMA. Paul Douglas, former All-American and pro football star, has trouble—he is separated from his wife (Joan Bennett) and child; turned down by the Navy at the beginning of World War II, and can't get a playing job with his old pro team. Encouraged by his friend Linda Darnell, he tries a career as an entertainer but fails at that. Depressed, he urges his wife to start anew and marry Don De Fore, an old college chum. Miss Bennett, however, still loves Douglas. With the help of Miss Darnell, she finds him faking

bouts in a small-time wrestling arena. Swallowing his pride, Douglas accepts a coaching job on his old team and returns to his family. In the game against Navy, the manpower shortage forces Douglas to go in as fullback. Awed by his prowess in winning the game for his team, the Navy decides they have a job for him.

THE LION HUNTERS

(Monogram)

PRODUCER: Walter Mirisch. DIRECTOR: Ford Beebe. PLAYERS: Johnny Sheffield, Morris Ankrum, Ann Todd, Douglas Kennedy.

ADVENTURE. Johnny Sheffield, member of a native tribe that considers lions sacred, frees the lions trapped by hunter Douglas Kennedy. Anxious for revenge, Kennedy sets out to kill young Sheffield, but in the pursuit the white hunter is attacked by a crocodile. Sheffield rescues him and then locks him in a cage. His partner, Morris Ankrum, and Ankrum's daughter, Ann Todd, free Sheffield, but he is attacked by a horde of lions who devour him. Sheffield's way with lions quiets the beast in time to save Ankrum and Miss Todd whom he has learned to love.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 783-84, issue of March 24, 1951.

Feature Product by Company starts on page 773, issue of March 24, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Town	Realart Randolph Scott-R. Fleming	(reissue) Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	Dec. 30	(S) 643			
Ace in the Hole (5023)	Para. Kirk Douglas-Jan Sterling	July 4, '51						
Across the Badlands (262)	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Apr. 13, '51	95m	Apr. 7	(S) 794			
Again . . . Pioneers	PFC Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635			Fair
Air Cadet	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair
Alcatraz Island (002)	WB John Lital-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		B	Excellent
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	486	AY		
American Guerrilla in the Philippines (color) (1032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Aug., '51						
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums	Univ. Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AY		Good
Appointment With Danger (formerly United States Mail) (5019) (120)	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	A	A-2	Good
As Young As You Feel (formerly Will You Love Me in December)	20th-Fox Jean Peters-David Wayne	June, '51						
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 18	614	AYC	A-2	Good
BADMAN's Gold	ELC Johnny Carpenter-Alyn Lockwood	Apr. 3, '51					A-1	
Bandit Queen (5011)	Lippert Barbara Britton-Phillip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	Very Good
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color)	RKO Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	(S) 670			
Between Midnight and Dawn (328)	Col. Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good
Big Timber (4908)	Mono. Roddy McDowall-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis Page		Net'l Groups	RATINGS L. of D.		Herald Review
Black Angel	Realart	Broderick Crawford-D. Duryea	(reissue) Jan. 1, '51	80m	Aug. 10, '46	3137			
Black Rose, The (color) (019)*	20th-Fox	Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Good
Blackjack	ELC	George Sanders-Patricia Roc	Sept. 4, '50	81m					Excellent
Blazing Bullets									
(formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m					
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	ELC	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2	
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1	
Border Outlaws	ELC	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1	Average
Born to Be Bad (for. Bad of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept., '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714	AYC	A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mal Ferrer-Miraslava	May, '51	108m	Apr. 21	809	A		Excellent
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Matton	(reissue) Oct., '50	61m					
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Not Set	87m	Feb. 24	(S)722			
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAIRO Road	ELC	Eric Portman	May 8, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adale Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly, Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug., '51						
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51						
Casino to Korea (5008)	Para.	Documentary	Oct., '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm (118)	MGM	Loretta Young-Berry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Red Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC		
Circle of Danger (formerly White Heather)	ELC	Ray Milland-Patricia Roc	Apr., '51	86m	Mar. 31	783	A	A-1	Good
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept., '50	85m	May 13	295			
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)444		A-2	
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)									
Copper Canyon (color) (5003)*	Para.	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Counterplay Meets Scotland Yard (307)	Col.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	408	AYC	A-2	Excellent
Crackdown	RKO	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Cry Danger (115)	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)554			
Cuban Fireball (5007)	Rep.	Dick Powell-Rhonda Fleming	Feb. 3, '51	79m	Feb. 10	784			
Cyrano de Bergerac	UA	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	786	AYC	A-2	Good
		Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	869			Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dark City (5004)	Para.	Don DeFoe-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B	Good
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51				AY	A-2	
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dick Turpin's Ride (337)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 14	(S)803			
Dodge City (017)	WB	Erol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color)	MGM	Red Skelton-Sally Forrest	June 29, '51						
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FABIOLA									
Fancy Pants (color) (5001)*	UA	Michele Morgan-Henry Vidal	June 1, '51	96m					
Farewell to Yesterday (028)	20th-Fox	Bob Hope-Lucille Ball	Sept., '50	92m	July 22	397	AYC	A-1	Excellent
Fat Man, The (128)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Sept. 16	485	AY	A-1	Excellent
Father's Little Dividend (124)	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5215)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec., '50	86m	Jan. 17, '31	59			
Fighting Sullivan, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Apr., '51	55m	Apr. 14	802		A-2	Fair
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1	Good
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801			Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802		A-2	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751		A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good

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								L. of D.	Herald Review
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766			Good
For Heaven's Sake* (033)	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766			Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1	Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2	Very Good
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722			Average
GAMBLING House (formerly Mike Fury)									
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Glass Menagerie, The (007)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51						
Go For Broke	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Golden Salamander, The (Brit.)	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC		Excellent
Goodbye, My Fancy	WB	Anouk-Travor Toward	Apr., '51	96m	Mar. 31	783	AY	A-1	Very Good
Greet Caruso, The (color) (127)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	A		Very Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810			Excellent
Great Missouri Raid, The (5013) (color)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Groom Wore Spurs, The (114)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Grounds for Marriage (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Guns A'Blazin' (formerly Law and Order)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		B	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	Reelart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '52	56			
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	20th-Fox	Paul Douglas-Joan Bennett	June, '51		Apr. 21	(S)811			
HALF Angel (color) (116)	Mono.	Viuela Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406		B	
Halls of Montezuma (color) (103)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	77m	Apr. 14	802	A		Good
Hamlet (Brit.) (Spcl.)* (101)	Univ.	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happiest Days of Your Life, The	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	117	AY	A-2	
Hard, Fast and Beautiful (formerly Mother of a Champion)	Pacemakers	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	A-2	Good
Harlem Globetrotters, The	RKO	Claire Trevor-Robert Clarke	Mar., '51		Feb. 24	(S)722	AY		
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set		Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	Univ.	James Stewart-Joseph Hull	Jan., '51	104m	Oct. 21	(S)811			
Heart of the Rockies (5042)	UA	John Garfield-Shelley Writers	Apr. 21, '51	67m	Mar. 31	784		A-1	Good
Hell Town	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	59m					
He's a Cockeyed Wonder (340)	Favorites	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	77m	Oct. 28	546	AY	A-2	Good
High Lonesome (color) (044)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Aug. 12	434	AY	A-1	Good
Highway 301 (012)	ELC	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Dec. 2	598	A	B	Good
His Kind of Woman	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Oct. 28	(S)546			
Hit Parade of 1951 (5002)	RKO	Robert Mitchell-Jane Russell	Feb. 24, '51		Oct. 28	545	AY	A-2	Good
Holiday Rhythm (4911)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Sept. 23	493		A-1	Good
Home Town Story, The (formerly Headline Story)	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m					
Hot Rod (4918)	MGM	Donat Crisp-Marjorie Reynolds	May 18, '51		Dec. 16	615	AY	A-1	Average
House of Dracula	Mono.	James Lyon-Gloria Winters	Oct. 22, '50	61m	Dec. 8, '45	2746			Average
House of Frankenstein	Reelart	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 23, '44	2237			Excellent
House on Telegraph Hill (117)	Reelart	Boris Karloff-Lon Chaney	Oct. 1, '50	71m	Dec. 23, '44	2237			Good
Hue and Cry	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Dec. 9	606	A	A-2	Very Good
Hunt the Man Down (111)	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 30	641	A	A-2	Fair
I CAN Get It for You Wholesale (111)	RKO	Gay Young-Lynn Roberts	Not Set	68m					
I Shot Billy the Kid (493)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	A	A-2	Very Good
I Was a Communist for the F.B.I.	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1	Fair
I Was an American Spy (AA-19)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809			Excellent
I'd Climb the Highest Mountain (color) (105)	Mono.	A. Dvorak, G. Evans, D. Kennedy	Apr. 15, '51	85m	Mar. 31	784			Average
If This Be Sin (Brit.)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
I'll Get By (color) (027)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2	Fair
Indian Territory (249)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	801	AYC	A-1	Excellent
Inside Straight (123)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1	Good
Insurance Investigator (5026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
It's Hard to Be Good	Rep'	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
JACKPOT, The (031)	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
Jet Pilot (color)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	609	AYC	A-2	Excellent
Joan of Arc (color) (165)	RKO	John Wayne-Janet Leigh	Not Set		Oct. 30	4366	AY	A-1	Superior
Joe Palooka in the Squared Circle (5117)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m					
Jungle Stampede (4922)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794			
KANGEROO Kid	Rep.	George Breakston-Yorkie Coplen	July 29, '50	60m	Aug. 5	414		C	Good
Kansas Raiders (color) (104)	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1	
Katie Did It (122)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Kefauver Crime Investigation	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802			Average
Kid from Texas, The (color) (911)	20th-Fox	Newsreel Feature	Mar., '51	52m	Apr. 7	793			Excellent
Killer That Stalked New York (338) (formerly Frightened City)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2	Good
	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY		Good

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Kim [color] (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1 Good
Kind Lady	MGM	Ethel Barrymore-Maurice Evans	July 6, '51					
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634		Fair
King Solomon's Mines [color] (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1 Excellent
Kon-Tiki	RKO	Adventure-Documentary	Apr. '51	73m	Mar. 24	755		A-1 Good
Korea Patrol	ELC	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan. '51	654	AY	A-2 Average
LAST Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers [color] (341)	Col.	Paul Henreid-Jack Oakie	Oct. '50	79m	Oct. 14	518	AY	A-1 Good
Last Outpost, The [color] (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	87m	Apr. 14	802		Good
Law of the Badlands (113)	RKO	Tim Holt-Jean Dixon	Not Set	60m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lemon Drop Kid, The (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr. '51	91m	Mar. 17	758		Excellent
Let's Dance [color] (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '51	112m	Aug. 19	442	AYC	A-2 Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory (reissue)	Feb. '50	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smilely Burnette	Dec. '50	55m	Dec. 23	634	AYC	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51		Apr. 21	(S)811		
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	80m	Sept. 9	477	A	A-2 Average
Long Dark Hall	ELC	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A	A-2 Good
Lorna Doone [color] (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	Nov. 4	(S)555	AYC	A-2
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct. '50	89m	Oct. 21	538		Good
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar. '51	87m	Feb. 10	706	AY	A-2 Good
Lullaby of Broadway [color] (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2 Very Good
M	Col.	David Wayne-Howard Da Silva	Mar. '51	88m	Mar. 3	741	A	B
Ma and Pa Kettle Back on the Farm	Univ.	Marjorie Main-Percy Kilbride	Apr. '51	81m	Mar. 24	765		Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4380	AY	Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2 Good
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)584		
Magnet, The (181)	Univ.	Stephen Murray-Key Walsh	Feb. '51	78m	Mar. 10	750	AYC	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2 Good
Man from Planet X, The	U.A.	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758		Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown	Mar. 11, '51	54m				A-1
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m				
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan. '51	81m	Dec. 23	633	A	A-2 Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				A-2
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	A-2 Excellent
Milkman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept. '50	87m	Oct. 14	518	AYC	A-1 Good
Miniver Story, The (106)	MGM	Greta Garbo-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2 Fair
Missouri, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct. '50	90m	Aug. 26	449	AYC	A-1 Excellent
Mr. Imperium [color]	MGM	Lana Turner-Elio Pinza	June 15, '51	87m				
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec. '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mr. Universe	ELC	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1 Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	68m	Apr. 8	254	A	A-2 Average
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan. '51	99m	Dec. 2	597	AYC	A-1 Good
My Blue Heaven [color] (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept. '50	96m	Aug. 26	449	A or AY	B
My Forbidden Past (114)	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B
My Outlaw Brother (formerly My Brother, the Outlaw)	ELC	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar. '51	67m	Mar. 10	750		Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler (reissue)	Feb. '51	76m				
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec. '50	78m	Nov. 25	590	AYC	A-1 Good
NAUGHTY Arlette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Oct. 15, '50	86m	June 24	(S)359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721		A
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51					Very Good
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
New Mexico	UA	Law Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S)644		
Nest Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		Average
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb. '51	92m	Mar. 3	742		Poor
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct. '50	106m	Aug. 5	413		Excellent
North of the Great Divide [color] (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good
ODETTE	Lopert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653	A	Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Apr. '51	85m	Nov. 25	590	AYC	A-1 Very Good
Oh! Susanna [color] (formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2 Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Apr. 17, '51	115m	June 26	(S)4219		
On the Riviera [color] (115)	20th-Fox	Danny Kaye-Gianna Tierney	May, '51		Apr. 7	(S)794		
One Minute to Twelve	ELC	Lans Hanson-Gunnel Brostrom	Oct. 1, '50	76m	Dec. 30	(S)644	AYC	A-2
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	Good
Operation Pacific (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb. '51	79m	Dec. 23	634	A	Average
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m				
Outlaws of Texas (4948)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S)562		

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PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2	Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18, '51	123m	Apr. 14	(S) 803			
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept., '50	96m	June 17	345	AY	B	Excellent
Paper Gallows (Brit.)	ELC	Rona Anderson-John Bentley	Nov., '50	69m	Nov. 11	561	A	A-2	Fair
Pardon My French	ELC	Merle Oberon-Paul Henreid	June, '51						
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51						
Payment on Demand (formerly Story of a Divorce (171)*)	RKO	Bette Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
People We Love, The	MGM	Ray Milland-Nancy Davis	June 8, '51						
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept., '50	87m	Aug. 19	441	AYC	B	Good
Pink String and Sealing Wax	Par.	Google Withers-John Carol	Oct., '50	75m	Oct. 21	537	A	B	Good
Plains in the Sun, A (5025)	Col.	M. Cliff-E. Taylor-S. Winters	Aug., '51			(S) 479			
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov., '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m				B	
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov., '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AYC	A-2	Good
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m					
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A		Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m	Apr. 7	(S) 794			
Red Shoes, The (Brit.) (color) (Spec.)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Redwood Forest Trail (4922)	Rep.	Res. Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S) 539		A-1	
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					A-1	
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	606	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2	Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714		A-1	Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Oct. 15, '50	64m	Dec. 9	506	AYC	A-1	Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Rocky Mountain (008)	WB	Erroll Flynn-Patricia Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1	Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Not Set	61m					
Saddle Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept., '51	77m	Sept. 2	458	AYC	A-1	Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m					
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2	Excellent
San Francisco Docks	Realtar	Berry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2	
Sante Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51						
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	May, '51						
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A		Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set						
Second Face, The (Brit.)	ELC	Elle Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realtar	Danielle Darrieux-D. Fairbanks, Jr.	Mar., '51	78m					
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
Secrets of a Sinner	Realtar	Madge Evans-John Boles (reissue)	Mar., '51	63m					
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept., '50	80m	Aug. 26	450	A		Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AYC	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver City Bonanza (5051)	Rep.	Tex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	A		Good
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Apr. 3, '51		Feb. 17	(S) 714		A	
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept., '50	85m	Sept. 9	477	A		Good
Smugglers' Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51						
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802			Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51						
So Long at the Fair (Brit.)	ELC	Jean Simmons-Dirk Bogarde	Jan., '51	85m	Jan. 27	690	AY		Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757		A-2	Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539			
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realtar	Law Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634	A		Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653		A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m				
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2 Excellent
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set		Apr. 7	(S)794		
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50					
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2 Good
Sun Sets At Dawn, The	ELC	Sally Parr-Philip Shaw	Jan., '51	71m	Nov. 4	554	A	A-2 Good
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1 Good
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paule Corday	Mar., '51	80m	Mar. 17	758	AY	A-1 Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Joanne Crain-Jean Peters	July, '51		Feb. 17	(S)714		
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	Excellent
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B
Tangier	Reelart	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895		Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554		
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1 Good
Terzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m				
Terzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849		Average
Terzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1 Good
Tea for Two (color) (001)*	WB	Doris Day-Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2 Excellent
Teresa	MGM	Pier Angeli-John Ericson	Not Set	102m	Mar. 10	750	AYC	A-1 Good
Texan Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1 Average
Texans Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750		A-1 Good
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)422		
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	Apr. 7	793		Good
Third Time Lucky	Pent.	Glynis Johns-Dermot Walsh	Oct., '50	90m	Oct. 21	537		B Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Gray	Jan. 12, '51	69m	Jan. 20	670		A-2 Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m	Feb. 10	705	AYC	A-2 Good
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B Good
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	85m	Sept. 2	457	A	B Very Good
Three Steps North	UA	Lloyd Bridges-Lee Padovani	June 8, '51	85m				
Thunder in God's Country	Rep.	Rene Allen-Mary Ellen Kay	Apr., '51	67m	Apr. 21	810		Good
Time Running Out	ELC	Dana Clark-Simone Signoret	Oct. 3, '50					
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2 Very Good
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m				
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1 Good
Tokyo File 212	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810		Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1 Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2 Fair
Trial of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1 Good
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2 Excellent
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2 Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2 Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1 Good
Two Guys and a Gal	ELC	Janis Paige-Robert Alda	May 15, '51					
Two Lost Worlds	ELC	Laura Elliott-Jim Arness	Oct. 29, '50	61m	Feb. 3	897	AYC	A-1 Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1 Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	806	AYC	A-1 Good
Under the Gun (107)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	813		A-2 Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2 Good
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept., '50	80m	July 15	390	AY	A-2 Fair
Up Front (118)	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B Excellent
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2 Very Good
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811		
Virginia City (018)	WB	Errol Flynn-H. Bogart	(reissue) Mar. 17, '51	121m				
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	May 1, '51	110m	Feb. 17	(S)714	A	B
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2 Fair
Warpath (color) (5024)	Para.	Edmond O'Brien-Dean Jagger	July, '51					
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1 Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	566	AYC	A-2 Very Good
When I Grow Up	ELC	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1 Very Good
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1 Fair
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2 Good
Whirlwind	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793		Good
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51		Dec. 30	(S)644		
Will You Love Me in December? 20th-Fox		Jean Peters-David Wayne	July, '51					
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2 Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1 Very Good
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1 Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2 Very Good

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